

No 13
35p monthly

STAR WARS - the new science fiction epic appears in...

THE HOUSE OF HAMMER

- * MANSION OF THE DOOMED
- * VICTOR FRANKENSTEIN
- * NIGHTMARE IN BLOOD
- * SUMMER OF SECRETS
- * BLOOD CITY
- * ALUCARDA
- * SUSPIRIA

THE
PLAGUE OF THE ZOMBIES

-TOLD IN COMICS

2 3 0 1 9



Another **Planet of the Apes** sequel? No, the seven-foot shiney-nosed creature is in fact Chewbacca. And considering that he's one of the *heroes* of the new Fox sensation, **Star Wars**, the mind boggles over what the villains must look like. More on this sci-fi epic on pages 22 to 26 this issue.

Editor: Dez Skinn
Art Editor: Nigel Money
Art Assistant: Carol Saffell
Editorial Asst: Alan McKenzie
Production: Ron Leitchford
Advertising: John Hunt
Photographic Research:
 Jan Corbett
 Terry Crawley
 Jean-Marc Lofficier
 Peter Nicholson
 Bernie Portman
 Tim Valenago



Writers this issue
 Terry Crawley
 Alan Frank
 Jean-Marc Lofficier
 Steve Moore
 Steve Parkhouse
 Tim Valenago

Artists this issue
 Brian Bolland
 Terry George
 Brian Lewis

Cover
 Brian Lewis

CONTENTS

PLAGUE OF THE ZOMBIES 5



Hammer's 1966 voodoo movie. The full film told in comic strip.

MEDIA MACABRE 14

All the latest news on upcoming fantasy films from around the world.

MEDIA MACABRE REVIEW 16

The Uncanny, People That Time Forgot and War of the Monsters all come under the critical eye of the HoH team.

STAR WARS 22



Our preview look at the space fantasy film that's shattered all box office records in America, and looks like doing the same in Britain this Christmas.

POST MORTEM 27

In HoH 9, we asked for your ideas for new features, and your opinions of the current HoH formula. Turn to page 27 and you'll see an example of the deluge of mail that followed.

FANTASY FESTIVAL 34

Our report on the Paris Fantasy Film Festival, with reviews and pix of five new fantasy films.

DEAD THAT WALK 40



Following our adaptation of Hammer's *Plague of the Zombies*, a look at the classic (and not-so-classic) zombie films of the past.

HELISING'S TERROR TALES 48

A warrior chief's grave is plundered, bringing about *The Curse of Cormac*. Don't miss this month's illustrated shocker!

HOUSE OF HAMMER Volume 2, Number 1, October 1977 issue.
 Published monthly by Tap Sellers Ltd, Warner House, 135-141 Wardour Street, London W1. Concept by Dez Skinn. Copyright © Tap Sellers Ltd., 1977.
 Printed in England. Photographs appear by kind permission of the following film distributors: Columbia, Warner Bros., Rank, Fox, United Artists, C.I.C., Brent-Walker, Corby, and Arco-Embassy.

April 1978

Editorial

When we first doubled up to monthly frequency, my biggest fear was that we just wouldn't have enough material to fill fifty-two pages, twelve times a year. 61-monthly issues had been fine, but 624 pages a year?

It quickly turned out I couldn't have been more wrong. My fears were totally unjustified. Every single issue we find we have material that just won't fit in! Other than the science fantasy upsurge which we'll be catering for elsewhere (first clue), more and more new horror films are appearing every week.

So, once again, we've got a jam-packed issue for you. An issue so full, we've had to lose *Answer Desk*, *For Scare on Collecting*, *Book and Magazine Reviews*, and half of our report on the Paris Film Festival! But next month, along with our adaptation of *One Million Years BC* (and back-up feature on *Last World Movies*), we'll be covering *Suspense*, *Victor Frankenstein*, *Summer of Secrets* and *Nightmare in Blood*... from the Paris Festival. Plus an exclusive interview with veteran fantasy film actor John Carradine, *Night of the Living Dead* director George A. Romero on his new vampire film, *Martin* (which Tony Crowley describes as 'top of the branch of Cinema films'—see *Movie Madness*, page 16 this issue), a new *Van Helsing's Terror Tale*, *Orcs* (the Dino de Laurentis Jaws rip-off featuring Richard Harris vs. a loveable killer whale), *Ruby* (Piper Laurie, after her successful comeback as the mother of Carrie, in the title role of this *Carnivore* thriller), *Would You Kill a Child* (a sort of combination of *Coman's Gas* and *Children of the Damned*) and the long-awaited details on how you can obtain your *Hoel* Volume Binders.

See you in thirty.

Ray Skinn

Editor.

HAMMER HAPPENINGS

The results are now in, we've tabulated them, and so we now proudly present your opinions of what was best about *House of Hammer* 5.

1. **The Quatermass Experiment** by Lilley/Aldrich and Brian Lewis (116).
2. **Van Helsing's Terror Tale 'Food For Thought'** by Steve Moore and Jan Burke (83).
3. **The Quatermass Story** by John Brosnan (82).
4. **The Day Hoel Invaded Leicester Square/Squaire** (77).
5. **The Living Dead At The Manchester Merger**. Review by John Fleming (63).
6. **The Original King Kong**. Feature by John Brosnan (63).
7. **In The Footsteps of Hitchcock** (De Palma Interview) John Brosnan (60).
8. **Media Madness**. Film news by Tise Vahmaga (57).
9. **Selznau**. Review by Benny Aldrich (44).
10. **Fan Scene on Collecting** by Tise Vahmaga (30).

We weren't that surprised that you all voted the Hammer adaptation into a high place, giving it top marks on average, but the biggest shocks were in finding our new regular back-up feature on the film being adopted came so high (in this case *The Quatermass Story*), and our illustrated, home-made chills *Van Helsing's Terror Tales*. (Modesty prevents any editorial comment on the No. 4 placing.)

Thanks to all of you who actually sent in your ideas, suggestions and popularity polls, you've been an immense help. The prize we offered for anyone whose personal opinions matched the averaged-out opinion exactly hasn't been won by anyone, which is hardly surprising. But as Steven Whitaker of *Greenwich* and Andrew McCaffrey of *Dunder* got the first five right, we're awarding them free annual subscriptions to *Hoel*, plus £2.50 each worth of free *Borgman* *Burrower* notes.

SHRIEKS AND SPOOFS SUBSCRIPTION SECTION

HOUSE OF HAMMER



Every issue Hoel brings you 52 action-packed pages of comic-strips, features, news and views of the horror film world. Plus lots of news, secret behind the scenes stuff of the world's most famous monsters and the men who created them. Subscribe now and you'll be back of some thing to watch whilst missing no issue in your favourite! Only £3.00 for six mind-boggling issues!

General Book Distribution, Subscriptions Department, Melton Road, Thurmaston, Leicester.

OK, you guys, I'm hooked. I'm tired of queuing every month at my newsagents only to find he's sold out what he gets down to me. Please send me the next year's issues of the magazines listed in the boxes below. My cheque/postal order made payable to General Book Distribution is enclosed.

☐ THE HOUSE OF HAMMER

6 issues for £3.00 including postage. (Published monthly).

☐ MAD MAGAZINE

12 issues for £4.56 including postage. (Published monthly).

The subscription is for me/a birthday present for a friend. Please send copies to:

NAME

ADDRESS

MAD MAGAZINE

SEE THE VIDEO WITH TONY THORNTON

IN MAD



The world's best and craziest magazine of horror in a popular style! Each issue is packed with behind the scenes, the facts and features by the world's top horror artists. It's not every laughing, this is the magazine for you! Only £4.56 for twelve side-splitting issues!

PLAGUE OF THE ZOMBIES

CERTIFICATE X

A HAMMER FILM PRODUCTION
WITH

ANDRE MORELL.....Sir James Forbes
DIANE CLARE.....Sylvia
BROOK WILLIAMS.....

Dr. Peter Tompson
JACQUELINE PEARCE.....Alice
JOHN CARSON.....Clive Hamilton

Directed by JOHN GILLING; Screen-
play by PETER BRYAN; Produced
by ANTHONY NELSON-KEYS.

Released by Warner-Pathe (USA);
20th Century-Fox). Technicolor. 91
minutes, 1966

Script by Steve Moore

Artwork by Trevor Goring & Brian Bolland





BUT THE FIRST THING THEY SEE IS MORE ALL-SIDED THAN A HEARSE WITH FEET!

"A FUNERAL! WAS PETER JUST DYING IN HIS LETTER OR IS THERE REALLY SOME KIND OF SICKNESS HERE?"



SICKNESS OF NO, THERE IS DEVILMENT HERE TODAY! AS THE KNIGHTS RETURN, FURIOUS...

TRICKED, HEY? WELL, I KNOW A TRICK OR TWO AS WELL! WHORR! OFF WITH YOU!

NO, SIR! DON'T WHORR! WHORR!

LOOK OUT!



AND IN THE CHAIRS THAT FOLLOWS...



FOR MARTINUS, THE DEAD MAN'S BROTHER, RAGE REPLACES GRIEF, BUT...

NO, MY SON! LET THEM GO! THERE IS NOTHING WE CAN DO ABOUT THEM!



THEN, AS SOMETHING APPROACHING NORMALITY RETURNS...

I'M PROBABLY SORRY ABOUT THIS 'MY DAUGHTER AND I ARE HERE TO SEE DR. TOMPSON... BUT IF THERE'S ANYTHING WE CAN DO...

"IF YOU CAN HELP TOMPSON FIND OUT WHAT'S CAUSING ALL THESE DEATHS BUT NO, THERE'S NOTHING TO BE DONE. TOMPSON'S HOUSE IS OVER THERE."



A FEW PAGES BRING A REUNION WITH ALICE, SILVIA'S OLDEST FRIEND, NOW ARRIVED TO PETER TOMPSON, ONCE SIR JAMES'S STAFF RUMOR.

SIR JAMES! SILVIA! I WAGNET EXPECTING YOU'D BETTER COME IN 'PETER'S NOT HERE AT THE MOMENT.

HOW ARE YOU KEEPING ALICE?



WHAT HAPPENED TO YOUR WIFE, ALICE? IS IT ALRIGHT?

IT'S NOTHING, SIR JAMES... AND PETER IS A DOCK. HE SHOULD BE BACK SOON...

THE PLACE IS IN SUCH A MESS! IT'S NOT LIKE ALICE TO LET THINGS GO DOWN HILL THIS FAR.

PETER TOMPSON RETURNS AT LAST, AND
AFTER THE LADIES WITHDRAW...



"YOU SAW THEM BURYING
ANOTHER ONE TODAY, SIR JAMES
THAT'S AT LEAST TWICE WHILE
I'VE BEEN HERE / AND I CAN'T FIND
THE CAUSE... I CAN'T EVEN SHOW
YOU ANY WORTHWHILE EVIDENCE."

"THE LOCALS DON'T LIKE MODERN
MEDICINE / THEY PREFER TO THINK
OF IT AS ANIMUS FEVER, AND THEY
WOULDN'T LET ME DIG OUT PAST
MAYBE / IT'S NO GOOD CUTTING
'EM UP WHEN THEY'RE ALREADY
DEAD", THEY SAY...



"WHAT? THAT'S
ABUSIVE! WHAT ABOUT
THE CORNER?"

"THE CORNER IS THE
LOCAL SQUARE, HAMPTON,
AND HE DOESN'T GIVE A DAMN
ABOUT ANYTHING THERE'S
NO WAY YOU'RE GOING TO
GET A BODY TO WORK ON."



"PERHAPS THERE
IS... WE CAN ALWAYS DO
OUR OWN UP / THE YOUNG MEN
WHO WERE BURIED TODAY
FOR INSTANCE."

FOR A MOMENT, TOMPSON
RECALLS IN HORROR AT THE
IDEA... BUT THERE IS
NOTHING ELSE TO BE DONE
AND LATER, IN THE
GRAVEYARD...

"THIS SHOULDN'T TAKE
LONG... THE EARTH HASN'T
HAD TIME TO GET PACKED
DOWN YET..."

"BUT IF WE'RE
DISCOVERED..."



"NOW,
ONE OR TWO
SCREWS,
AND..."

"I CAN EXPLAIN,
SERGEANT / WE
ARE BOTH DOCTORS,
AND..."

"I DON'T CARE
WHO YOU ARE,
SIR / THIS IS
BODY-SNATCHING,
AND..."

"AND YOU'LL BE
IN DEEP TROUBLE!
KNIGHT! STOP UP
HERE, SIR!"

"MY GOD!"

"THE BODY! IT'S
GONE! THERE'S NOTHING
HERE!"

"YOU MEAN THE
COTTON'S EMPTY? BUT
IT'S IMPOSSIBLE! I SAW
HIM PUT DOWN THERE
THIS AFTERNOON!"

"AND I, SERGEANT,
BUT HE'S GONE ALREADY...
AND WITH HIM YOUR
BODY-SNATCHING CHARGE
HAS GONE TOO..."

"THE ONLY THING TO DO
IS FILL IN THE GRAVE,
AND HUSH THINGS UP
FOR A WHILE AT LEAST
THIS VILLAGE HAS ENOUGH
TROUBLE ALREADY!"

"WE WITHOLD
MY REPORT FOR
48 HOURS
ANYWAY."

"YOU GO HOME,
SIR JAMES. WE'LL
FINISH UP HERE..."

RIP
FOR GO
34-1872





IT'S BEEN A LONG DAY, BUT HOLD ON, THAT'S ALICE DOWN THERE! WHERE CAN SHE BE GOING AT THIS TIME OF NIGHT?



I'VE GOT TO FIND OUT WHAT'S GOING ON! I MUST HURRY BEFORE SHE GETS TOO FAR AHEAD!



BUT AT THE TIME STEVEN GETS OUTSIDE THE VILLAGE, THERE IS NO ONE TO BE SEEN

ALICE...?



OTHERS ARE REMOVED THIS NIGHT, THOUGH... MEETINGS, THE DEAD MAN'S BROTHER, DRINKING HIS SORROW IN WINE AND DARKNESS

YOU... IT WAS YOUR COACH... IN THE VILLAGE SQUARE... YOU'RE TO BLAME...

NO!
KEEP AWAY!



ALICE ADDS MOVES TO STEVEN'S FEET, SENDING HER FLEEING BLINDLY AWAY FROM DANGER



INTO MORE DANGER, MORE FEAR...



WELL, IT'S THE WENCH WHO STOLE OUR SPORT CARLISE! WE'VE A DUTY TO SETTLE, GIRL, AND A HUNTER MUST HAVE HIS PREY!



THEN, A NIGHTMARE RIDE THAT SEEMS TO LAST FOR ETERNITY...

NO! LET ME GO!



ENDING AT AN IMPOSING LOCAL INN



NO USE STRUGGLING! YOU'LL NOT GET AWAY UNTIL I'M READY TO LET YOU GO





RELEASED BY ITS HORROR SCENERY AND STARTS TO LEAVE THE LIFELESS BODY ROLLS ONCE ON THE GROUND AND IS STILL

ALICE!
IT CAN'T BE
NOT... DEAD!

WHILE EVELYN, LOST IN GRIEF, DOES NOT EVEN NOTICE THE LIVING DEAD AS IT CRUMBLES SILENTLY AWAY

PIETER BEHIND INSISTENT, SILVER WAS NO LONGER HERE SHE RETURNED TO THE TOWNHALL'S HOUSE AND SHORTLY AFTERWARDS, ANOTHER PARTY AND COMES BACK

IT'S DONE
EVERYTHING COVERED
UP AND JUST AS IT
WAS BEFORE...

HERE, PIETER!
DROCK THIS... I'M
STARTED I HAVE
SOME SHOCKING
NEWS!

IT'S ABOUT
ALICE... I'M AFRAID
SHE'S DEAD!

OH, GOD, NO! NOT
AFTER ALL THE OTHERS!
NOT HER! IT'S
NOT TRUE!

I'M AFRAID IT IS.
SILVER FOUND HER
HERE THE OLD MAN!
WE WERE JUST GOING
TO GET THE POLICE
AGAIN...

AND SO...

IT WAS OVER
THERE, SERGEANT,
UP HERE THE
MINE...

IT'S TERRIBLE!
OUT COLD AND
STRAWING OF
DARKNESS?

HOLD ON,
SARGE! THERE'S
SOMETHING
HERE...

AND THERE'S THE
BODY! SHE'S DEAD
ALL RIGHT!

COME ON,
MARTINUS, WAKE
UP! LET'S HAVE A
WORD WITH YOU!

I SWEAR TO YOU
SERGEANT! I'VE GOT NOTHING
TO DO WITH THIS! I DON'T
EVEN GO AWAY TONIGHT!

MAYBE YOU DON'T
DE, MAYBE YOU DO! EITHER
WAY, YOU'RE COMING DOWN
TO THE STATION!

AND SO ALICE TOMPODIN RETURNED TO HER HOUSE... FOR THE LAST TIME. AND IN HER POSSIBLY SURGICAL...

VERY CURIOUS
THIS ISN'T HUMAN
BLOOD... IT'S ANIMALS!
SHE HADN'T BEEN
MURDERED!

NO... SHE DIED THE SAME
WAY AS ALL THE OTHERS
AND I LET HER DIE. I DIDN'T
LOOK AFTER HER...

DON'T BE A FOOL,
PETER! IF YOU COULDN'T
SAVE THEM, YOU COULDN'T
SAVE HER... BUT WE
SHOULD BE ABLE TO
SAVE OTHERS...

THINK YOU... I KNOW
THIS IS PAINFUL, BUT
I'M GOING TO NEED YOUR
ASSISTANCE...

WE NEED MORE
INFORMATION, PETER.
TO LIKE YOUR PERMISSION
TO PERFORM AN AUTOPSY.

BUT SHE'S MY WIFE...
AND SHE'S ONLY JUST
DEAD... BUT YOU'RE
RIGHT! IT'S GOT TO
BE DONE...

BUT, AFTER MANY HOURS
OF PAINFUL WORK...

NOTHING! ABSOLUTELY
NO CLUE AS TO WHY SHE
DIED AT ALL! THE ONLY
THING WRONG WITH HER
WAS THAT CUT ON HER
WRIST!

THERE IS NOTHING MORE
FOR PETER TO DO (NOT MAKE
THE FUNERAL ARRANGEMENTS,
SIR JAMES, MEANWHILE,
RETURNS TO THE POLICE
STATION).

I TOLD YOU... I DIDN'T TOUCH
HER. I PAINTED WHEN I SAW HIM!
MY OWN DEAD BROTHER... WALKING
ABOUT ON THE MOORS. ALL GREY
AND STARING. HE WAS!

YOUR BROTHER?
ARE YOU SURE, MAN?
THE ONE IN THE
COFFIN?

AND WHEN SYLVIA
AWAKENS FROM A
LONG EXHAUSTED
SLEEP...

ARE YOU SURE?
IT WAS THE ONE IN
THE COFFIN... THE
DEAD MAN?

LATER, AFTER THE FUNERAL
ARRANGEMENTS HAVE BEEN
MADE, PETER AND SIR
JAMES JOIN THE SERGEANT
ON A SHORT EXPEDITION...

THE MINE'S CLOSED DOWN
NOW, SIR, THOUGH IT'S
SUPPOSED TO HAVE A VERY
RICH VEIN OF TIN! BUT THERE
WERE MANY ACCIDENTS... THE
OLD SQUIRE HAD TO CLOSE IT
DOWN. THE YOUNG SQUIRE
HASN'T BOTHERED TO
OPEN IT UP AGAIN...

DON'T KNOW WHERE
THE SQUIRE GETS HIS
MONEY FROM. HE
INHERITED A LOT OF
DEBTS, BUT A FEW
MONTHS LATER HE WAS
INTERESTING, AND
SPENDING MONEY LIKE
PASTRY! CERTAINLY
NOT FROM THE MINE!

HMM! AND NOW
I SUPPOSE THE
VILLAGERS SAY THE
MINE'S HAUNTED!

WHY, YES, SIR!
THEY DO SAY THAT!
FANCY YOU
YODWING...

THERE'S FRESH
OIL ON THIS CHAIN!
EVEN IF THE LOCALS
DON'T GO DOWN HERE,
SOMEbody DOES!

HOUSE OF HAMMER BARGAIN BASEMENT



Cinema of the House of Hammer £9.25
From the days of the silent film to the latest
almost 400 photographs. Hardback edition



Films of Boris Karloff £4.75
Paperback, large format, almost 300 pages, 192
Karloff book Recommended



Frankenstein £8.25
Over 1,000 frame blow-ups and full 1931 film
created in 256 pages.



Psycho £2.25
Hitchcock's 1959 classic. Over 1,000 frames in 156
page 12cm re-binding



Zombie £2.25
Masters zombies and the
endless 112 pages. Soft
cover over 200 stills plus
colour posters



Savage Cinema £2.25
Hitchcock, Polanski, Ku-
brock, Peckinpah etc. 96
pages ADULTS ONLY



Freaks £2.25
Drops of the Bizarre
Masters, real and made to
fit 112 pages



The Film of Hammer £2.25
1945 book on Hammer the full
story of the company 128pp



Robot £2.25
The mechanical monster on
film SF, Frankenstein, Go-
lon, cosmic monsters 112
pages



Seducer £2.25
History of film seduction by
Karl-Friedrich 138pp



Dracula Tape £1.20
Limited American model
Dracula's own story
requis in-check version

Media Macabre

FILM SCENE news

CANNES '77

... seemed more like a horror/fantasy festival than anything else. On an official, competition level, the event was a wash-out. So was the weather. And the final awards. In the haze of the film-market scene, however, horror ruled. Come '78 it's sure to be the hundred or more *Star Wars* rip-offs, take it from us: Hong Kong has already started with *Battle Wizards*.

On show: Jeff (Squire) Lieberman's *Blue Sunshine*; David (Shivers) Cronenberg's *Rabid*; Texas Chainsaw Massacre maker Tobe Hooper's all-star *Death Trap*. Japan had clips from a king-size beastie, *Legends of Dinosaurs and Monster Birds*—far more polished stop-motion stuff than America's weak *Greter Laka Monster*. Hong Kong went one with a slant-eyed King Kong *The Giant Peking Man*. Swedes unearthed Victor Frankenstein (shot in Erie) Holland had *Blood Relations*, about very modern vampires with their own blood bank. Australia was ready *Phobia* for next year, and the same (U.S.) money-men are backing Peter Gubilla's science fantasy, *The Far Side of Forever*.

A TELLY VISION

In from Hollywood, sporting open silk shirt, medallions, rings, sharp shades, gulched down and far too much luck at the local casino, Telly Savalas—lately tamed horror director on his annual horras from *hellpagan-musak* and *Kojak*. His debut is *The Masi*. All his own work. About psychiatrist Nicholas Masi who thinks he knows it all until a halfoctogenic breakdown dumps him into a good v. evil battle.

The Star Wake

Hot on the heels of *Star Wars* are a whole galaxy of sci-fi films. Currently in production are: *Close Encounters of the Third Kind* (the film we previewed back in Holi 10); *Alien Encounters* (Roger Corman's retitled *God told Me To*); *Superman I & II*; re-releases of the Paramount sci-fi juggies: *When Worlds Collide* & *War of the Worlds* (both George Pal productions); Pal himself is making a tv movie of the H. G. Wells story *Off On A Comet* (re-titled *In The Days of the Comet*); Pal is also sequelling his H. G. Wells adaptation *The Time Machine* as a feature film aptly titled *Return of the Time Machine* (see Holi 11 for further details on this one).

Star Trek seemed to be one of the more confusing possibilities. First it was to be a feature film, with a new crew seeking out the old *Enterprise* ship, lost some-

when it was heard that *Star Wars* was breaking all records in the USA (biggest grosser since *Jaws* in its first week of release), plans were switched to go straight into a new tv series. The main reason this had not originally been done was the incredible costs in making the sets, effects, and such. It had been intended to make the sets for the movie, then use the same ones—basically—for a tv series, thus keeping tv costs within reasonable budget. Latest word though is that tv series is now off. No word on whether film is back on again.

Disney Productions' entry into the space race (for all you animal lovers) is ... *The Cat from Outer Space*. They also have another of project in the planning stages entitled *Space Probe*.

Universal is planning a remake of *The Thing from Another World* (the 1951 Howard Hawks film, starring James "Gurneske" Arness as the creature). They have also bought the rights to the old Buck Rogers tv serials as possible re-releases. Another 1950s sci-fi classic, *The Incredible Shrinking Man*, is under way as a remake, but this time with humor inserted.

So Low Grade has made *Capricorn One*, about a phoney rocket launch.

From various independent studios, we can look forward to such titles as *Spawns of the Slithis*, *End of the World*, *Gift From a Red Planet*, *Skylatch*, and a film version of Hal Lindsey's

best selling book *The Late, Great Planet Earth*.

And there's more. . . Many old projects are being brought out of the cupboards, dusted off and re-examined. Rumor has it that



where in the cosmos (cameos by the now high-ranking middle-aged Kirk, Spock et al). Then,

Telly told us, 'It's a story I wrote. A concept of mine I wanted to put on screen. The concept being a diabolical one. . . the devil taking the form of a very beautiful young girl. Priscilla Barnes, who's gonna be a very big. . . Yeah, Telly, sure—but what about the story?' 'Masi attacks evil concepts. Masi is a legend for the times that usin' be. Masi cries out. . . We just wanna frighten, terrify, excite, like dat.' Telly

sought to change Masi's publicity. One line reads: 'A most shocking motion picture' . . .

LE FANU IS COMING

Easier on the ears—Swedish-based American director Calvin Floyd. He tells us he's keeping his *Victor Frankenstein* star, Leon Lyden (from Kubrick's *Barry Lyndon*) for his next film, a free-

adaptation of *The Son of the Flying Dutchman*, by that Irish master of the supernatural, Sheridan le Fanu. Shooting in Germany and (like Victor F.) Ireland, in English, again like *Victor*, but costing around \$3,000,000. 'Set in the early 18th Century,' says Floyd, 'it will be intended as a mystery adventure with horror overtones.' You may remember it was Floyd who a few years back made Chris Lee's *In Search of*

Media Macabre

Dinozaur TV documentary.

LEE TIMES TWO

Christopher Lee was around (twice) in great clips from John Hughes' *End of the World*. Similar premise promised in *The Late Great Planet Earth* from Hal Lindsey's best-seller. Open-follower also have some lack-lusters in *Cathy's Curse* from Montreal, and both *The Child* and *The Redeemer*, from Los Angeles. Chris Lee is certainly busy in his new L.A. life-style; he hosts the variable slaughter-house of a movie, *Monteclever Massacre*, a heavy occult trip which should destroy the smaller sounding item, *The Axe*. Lee has

also completed *Alien Encounter* in Toronto with Robert Vaughn. This film carries a heavy notice 'this picture is not *Clois Encounters of The Third Kind*'. Whoever thought it was?

TOP TEAM

Top of the Cannes bunch of films had to be George Romero's *Marino* (to be reviewed next issue). He also had the best news. *The Avenger* cult horror figure, now firmly in the comeback trail, has joined forces with his exact opposite number is Italy, devilish Dario Argento. Then far, a very lack-lustre *VProject*. More news—when George tells us. There's is a bearing densely to

be wished.

NEW COMBINE

In from almost nowhere and making like a major company within months, *First American Films*—complete with Indian head emblem. We have to applaud their initial programme—18 movies in next to no time. Our favourites: *Death Game*, *Sisters of Death*, *Scream Bloody Murder* and *Mariame*. Most of which, if nothing else, give the ladies some good terror roles for once. Clint Eastwood's current favourite leading lady, Sondra Locke is in *Death Game*; Kitty Winn is *Mariame*—to name but two.

FILM SOCIETY

The Gothique Film Society's 12th season starts this month. Among the films lined up for screening at their usual locale (The Hobbess Library viewing theatre) are: *Death Line* (starring Christopher Lee and Donald Pleasence) and a double bill of Ted Browning's *Freaks* with the new Spanish film Frankenstein's *Castle of Freaks* (!).

Full details (in the form of the season's programme) will be sent out to anyone interested (along with the membership form). Write to: Robin James (secretary, Gothique Film Society), 75 Bains Ave., Feltham, Middlesex.

Sword and Sorcery

Milton Subotsky, who used to head the Amicus organisation here, has announced that his company SWORD AND SORCERY PRODUCTIONS will start filming *Thongor in the Valley of Demons* in 1978. Based on the book by Lin Carter, it is the first of an anticipated series and it looks like the first will be directed by special effects genius Jim Danforth (of *Equinox*, *Jack the Giant Killer*, *Flesh Gordon* and *Hammer's When Dinosaurs Ruled the Earth* fame). The film will be crammed full of non-stop animation monsters such as dragons, flying lized-hawks, giant spiders, dinosaurs and many more. Musclemen Arnold Schwarzenegger was approached to star but it seems he'll be playing Conan instead, the property just bought by Ed Pressman (The Producer of *Carrie*). Subotsky wants the film to be similar in feel to the Sabu version of *The Thief of Baghdad*.

The soon to be released *The Uncanny* is another Subotsky film based on

his anthology *Beware of the Cat*. The film is three stories linked by another directed by Denis Heroux and its original title was *Brrrrr*.

Subotsky's script *The Cat People* is to be made in Canada. It's a remake of Val Lewton's masterpiece from the forties.

Another film to be made in Canada is what Subotsky feels is the nearest he or anyone else has come to matching Henri Clouzot's masterpiece *Diaboliques (The Fiends)*. Called *Dominique*, it's based on a story entitled *What Beckoning Ghost*. This had previously been filmed for television as one of the more dramatic episodes of the 1963 *Thriller* series which was hosted by Boris Karloff. *Dominique* will be the first picture to be made in Montreal's huge new studios, with filming starting this October.

Then there's *The Monster Club* based on the stories of R. Chetwynd-Hayes (His stories were used for the other Amicus movie *From Beyond The*



Grave). This will be a three story anthology the last story being called *My Mother Married a Vampire*.

Night of the Grabs has been turned into a script called *King Crab*. Based on the book by Gary N. Smith, Subotsky intends to use puppet animation intercut with magnified live crabs.

Just having lost his option on *The Incredible Hulk* (which is now being made as a television cartoon series by Universal in America), Subotsky is making a deal with Jim Warren to turn the best of the *Creepy* and *Eerie* stories

into a film similar to his *Tales of the Crypt* success.

Last but not least Milton Subotsky will soon, in conjunction with Corgi books, be setting up a competition to find new writing talent and horror stories. All entrants will be given a year to submit their stories and the first prize will be £1,000 for the option to make a film and a further £10,000 if the film is made—and that doesn't even include book royalties! So all you HOUSE OF HAMMER readers—now's your chance! Watch for details in future issues.

—Alan Jones

THE UNCANNY

Review by John Brosnan

What a relief to see a good, old-fashioned horror film again. After the unremitting seriousness (and pretentiousness) of films like *The Omen*, *Burnt Offerings* and *The Sentinel* etc, it's really refreshing to come across a horror film that doesn't take itself seriously—a film that doesn't pretend to be anything other than a jokey horror comic. And the word "comic" is significant in relation to *The Uncanny* because it's produced by Milton Subotsky, the man who made *Tales from the Crypt* and *Vault of Horror* both of which were based on the old EC horror comics. *The Uncanny* has many similarities to those earlier films, and to emphasize the point various characters are seen reading comics during the film.

Like many of the horror films that Subotsky produced for Amicus Films, *The Uncanny* is in anthology form with three separate stories linked by an overall connecting story. In this case the main theme concerns cats and in the linking story Peter Cushing plays an eccentric author trying to persuade a doubtful publisher (Ray Milland) to accept his book about the dangers that cats represent towards mankind; in fact he believes that there is a vast conspiracy among cats and they are using Man for their own evil purposes (as any cat owner can readily testify). To illustrate his warning he tells the publisher three different stories about cats doing nasty things to people, though with good reason in each case. The first is a somewhat conventional tale about a rich old lady who lives with a huge horde of cats until she is murdered by her maid. Her cats are very annoyed by this and first trap the girl in a pantry for several days before they... well, it gets pretty gruesome. The second story is also very familiar but rather more fun—a small girl is orphaned when her parents are killed in a 'plane crash and goes to live with her rich, snooty relatives, her only real friend being her cat 'Wellington'. But her



Janet (Savva Penchikova), closed and alarmed by hissing cats arms herself with a knife in an endeavour to make her escape from Miss Molin's bedroom.

cousin, a girl a few years older, is an embryonic hitch of the first order and conspires to have poor old Wellington carried off to a place-of-no-return. Wellington, however, does return because he is no ordinary cat but a witch's familiar, the little girl's mother having been an exponent of the Black Arts. The cat and the girl, who has inherited some of her mother's skills, decide to take their revenge on the older cousin and achieve this by shrinking her to the size of a mouse. After some cat-and-mouse games (sorry) the cousin, not surprisingly, repents and apologises for all her vil-

behaviour and for a moment it seems apparent that a mutually happy ending will take place but it's here that Subotsky and Michel Parry pull a small surprise and the story ends on a suitably sick note.

The third episode is the most enjoyable and has Donald Pleasence hamming it up as a second-rate horror star (reminiscent of the character played by Jon Pertwee in the *Dracula's Cape* segment of Subotsky's *The House That Dropped Blood*) who murders his wife by first switching the fake blade on a movie prop for a real one and then, in a



Above left: De'Ath (Donald Pleasence) rehearses with Edina (Samantha Eggar) for the Iran Maiden sequence of the film they are making together. Above right: Wilbur Grey (Peter Cushing) screams in horror as he is attacked by one of the vicious cats



Wallace finds Michael's body with the face and throat hideously maimed.

scene similar to the climax in Coorman's *Pit and the Pendulum*, neatly bisecting her while the film crew calmly watch on. His plan is to have his wife replaced in the starring role by his giggly mistress (played by Samantha Eggar, obviously having a good time) but his late wife's cat takes exception to all of this, particularly when Pleasence flushes her newly-born kittens down the toilet (an action which mercifully takes place off-screen) and it's not long before something unpleasant happens to both the mistress and him. As the vain Valentine Death (he has his initials "VD" monogrammed on his pyjamas) Pleasence is very amusing and we can only guess which actor his performance is modelled upon, but the episode is spoiled by some really *corny* jokes built around the word "cat", and as for final sequence when someone asks: "What's the matter, cat got your tongue?"... well, it's something of a catastrophe.

The *Uncanny*, one can safely say, is good, clean, nasty fun. Its stories may consist of well-worn formulas and its characters may be constructed out of the thinnest of cardboard but it provides the sort of pleasure you get by prying up a favourite old comic book that you haven't seen in several years. My main quibble is about the obvious

hoax in which it was made—there are far too many shots of annoyed cats tethered at the ends of very evident lengths of black string—and I do wish someone had told Joan Greenwood, who plays the rich old lady, that her brown hair was protruding from the back of her white wig.

THE UNCANNY

Link Story

Peter Cushing (as Wilbur) and Ray Milland (as Frank)

Malkin Story

Susan Penhaligon (as Janet); Joan Greenwood (Miss Malkin); Simon Williams (Michael); Roland Culver (Wallace)

Black Magic Story

Alexandra Stewart (as Mrs Blake); John Frank (Angela); Katrina Holden (Lucy); Donald Pleas (Mr Blake); Rene Girard (Mrs Matland)

Film Studio Story

Donald Pleasence (as De'Ath); Samantha Eggar (Edina); John Vernon (Poseroy); Sean McCann (Inspector); Jean LeClerc (Barrington); Catharine Began (Madeline). Directed by Denis Hoare, Produced by Claude Horaux and René Dupont; Story and Screenplay by Michel Parry. A Claude Horaux-Milton Subotsky Production. Released by Rank.



Godzilla and Anguirus (both in bottom right of picture) appear quite indifferent to the presence of their opponents.

Review by John Brosnan

This is the sort of movie that, while you're watching it, makes you start thinking of all the more constructive things you could be doing with your time—such as pushing a sharp, pointed stick into your left ear or watching *The Generation Game* on TV.

I'm probably getting old but the sight of Japanese stuntmen in funny costumes throwing each other for what seems eternity doesn't give me much of a kick. My mind keeps wandering in other directions—like what the conditions are like inside those monster suits. Are they as hot and uncomfortable as they appear to be? How often do the stuntmen get a break and a cold drink? Are they well paid? Is wearing a Godzilla suit for a living something to brag about in Japan or do you keep quiet about it out of working hours? And what happens when the monster you play—say the giant turnip creature from beyond the moon—becomes unfashionable and is dropped from the studio's all-star line-up? What do you do then? Save face by tying a rock around your neck and stepping into the deep end of the Toho Studio special effects tank?

It's all very interesting, which is more than one can say for *War of the Monsters*, one of Toho's more recent efforts and currently on release in this country. They have been churning out these films since *Godzilla* (*Gojira* in Japan) first breathed fire in 1954 and over the years they have become increasingly silly and tedious. Originally *Godzilla* was your run-of-the-mill giant prehistoric monster on the rampage; but these days he's more like Puff the Magic Dragon, residing on an island with all his monster friends and given to growling things like: "Come on, Anguirus, we've got work to do."

Cockroaches from Space

Toho's special effects have also become rather perfunctory with no attempt to integrate the human actors with the monsters, with the result that you get the impression you are watching two separate films, their only connection being sheer awfulness.

As for the plot of *War of the Monsters* . . . well, you see there are these two cockroaches from outer space and—(are you sure you want me to go on?)—they disguise themselves as a teenage boy and his uncle

GO WAR OF MON

respectively, then they open a monster fun park in which the dominating feature is a huge, hollow statue of *Godzilla*.

A young cartoonist, seeking a job at the fun park, encounters a girl who is searching for her missing brother—a technician employed at the park. She hasn't found him but has managed to steal a reel of mysterious tape. When it's played it wakes up the monsters on *Monster Island*, including *Godzilla* who sends his huddy *Anguirus* (who resembles a large, spiky turtle) to investigate. But *Anguirus* is met on the beach by the Japanese Defence Corps (apparently formed to defend Japan against monsters) and is sent packing with an atomic hot-foot back to *Monster Island*.

Meanwhile the tape has been recovered by the cockroaches—disguised as humans—and they use it to summon two monsters from *Space-M*

ZILLA

IN

R

HE

STERS



(whatever that is). One of them is a three-headed dragon and the other is . . . well, it's sort of hard to describe but it has a bazze saw protruding from its stomach so that gives you some idea. Of course they immediately set about destroying Tokyo (the residents of Tokyo are obviously accustomed to this sort of thing now because they don't even bother to come out into the streets—there's not a sign of anyone while all this is going on) but Godzilla and Angirus come to the rescue and after a long, long fight the alien monsters are beaten and the cockroaches crushed beneath the rubble of their fun park.

And to think some people have the nerve to say that the cinema is a dying art . . .

WAR OF THE MONSTERS

starring Mitsu Tanaka, Hiroshi Ishikawa, Tomoko Ueda.
A Miracle Film Presentation.

Time: 89 mins.

Cost: A

Above: The dreaded Bazze-saw Monster performs a dance routine and (sweet) gleeful Cockroaches and cowering populace watch the battle's progress.

Review by Dae Vahimagi

The scene is Bowen Tyler hurling a cannon into the sea, and remaining marooned on the island of Caprona, saw out the last seconds of *The Land That Time Forgot* and left the gate open for a sequel.

Now, four years later, AIP brings forth the exciting follow-up, *The People That Time Forgot*, with enough sparks to keep the most unimaginative absorbed. Primarily aimed at the juvenile audience, *The People That Time Forgot* should appeal to most factions due to its rapid pace and colourful action.

Directed by Kevin Connor (he who gave you the previous excursion as well as *From Beyond the Grave*), Patrick Tilley's screen-play sweeps the thrilling story along with the vigour of a *Flesh Garden* serial, stopping only to breath between hazards. The period is 1919, and Tyler's friend Ben McBride (Patrick Wayne), newspaper photographer Charly (Sarah Douglas), biologist Norfolk (Theoly Waters) and World War One airplane mechanic

The PEOPLE That TIME FORGOT

Hagan (Shane Rimmer) are on their way in search of Tyler and the lost island of Caprona.

They find Caprona, and along with it a monstrous menagerie of dinosaurs, hostile tribes, and the deadly City of Skulls. On arrival the expedition comes across a beautiful primitive girl, Ajaw

(Dana Gillespie), who knew Tyler and is coaxed into travelling with them.

The party's first encounter with the enormous dangers of Caprona arrives in the form of a gigantic Pterodactyl which attacks their amphibious, an early form of flying-boat. After barely surviving several further dangers, they



The obese Sabbala (Milton Reid), deep in thought on his skull throne, is watched by his dwarf familiar, Bolam (Kiran Shah).



A grim band of Na-gas warriors advance along the rim of a volcano on their way to intercept the unsuspecting expedition.



are captured by a small army of Sumner-like warriors—the ferocious Na-gas—and are taken to the forbidding City of Skulls, located high on the rim of an active volcano.

If all this seems reminiscent of *Undersea Kingdom* or *Phantom Empire*, then you have the picture pretty well tied down. The adventures come stockpiled in the tradition of *The Lost World* and *Congo* of *Cinema*, and utilize all manner of weaponry from machingans to swords. The special effects are quite suitable, for this type of film, but

the camera cuts in on too many close-ups when it comes to the monsters. The use of make-up, as in the previous film, is still impressive without being intrusive.

The only possible negative note in this picture must be Thorley Walters' silly naive dialogue: "Look, it's a Pterodactyl!", as the massive thing swoops towards him, and "Look, a Stegosaurus!", when one comes rumbling along. The central characters, however, see pretty much stock types, with Wayne doing quite a successful impersonation of Buster Crabbe, right down to the aviator outfit. However, when Wayne latches onto a sword, and dives into combat, one feels that he must have used this film as a training ground for his upcoming *Sinbad* and *The Eye of the Tiger*.

McCLURE'S APPEARANCE

One of the most pleasing aspects is that Doug McClure puts in a special appearance as Bowen Tyler—has hair now covered with long hair and a furry beard. With the addition of Tyler, this now sets the stage for a climactic battle between the dreaded Na-gas and our two heroes in the ceremonial chamber of the City of Skulls. An added pleasure, by way of action, is muscleman Dave Prowse as a black-headed executioner, complete with oversize sword.

The whole development of *People That Time Forgot* is very much along the same lines as a 1939's *Saturday-morning Serial*: each new scene holds an assortment of terrifying dangers. In trying to come up with an action-filled, thrilling picture for the Summer season, AIP have scored in all departments with *The People That Time Forgot*. If this film had been made some 40 years ago it would have succeeded as a splendid serial, possibly the product of an outfit such as Mascot or Universal. And that's a compliment. ■



Above (left to right) McBride (Patrick Wayne), Ajar (Dana Gillespie), Chasely (Sarah Douglas) and Norfolk (Thorley Walters) flee before the terror of an erupting volcano. Inset, Tyler (Doug McClure) protects Ajar from Na-Gas.

**SPECIAL
PREVIEW**

STAR WARS

feature by Alan Frank



Star Wars looks like becoming the biggest-ever box-office film success.

In its first six days on release in only 41 cinemas in the United States it has grossed a staggering \$2.5 million; judging from ecstatic audience reaction, that experience is likely to be repeated when the film goes out on general release and Star Wars will probably replace *Jaws* as the most profitable movie ever. Which is pretty good for a film that was once nearly scrapped by 20th Century-Fox executives who feared that Star Wars would not even cover its costs! Now a jubilant Fox executive is quoted as saying: "It's madness. The queues at the cinemas are unbelievable."

The one man who always believed in the film is writer-director George Lucas. His previous record seemed lightweight for him to be entrusted with

some \$9.5 million for *Star Wars*: his first film had been a neat little s-f film, *THX 1138*, an extension of an amateur film he had made while still a student. That had led to Universal financing *American Graffiti*, which became the eleventh highest grosser of all time. Despite that, when Lucas offered them *Star Wars* in the form of a twelve page outline, Universal were unwilling to take a chance.

Fox take up the challenge

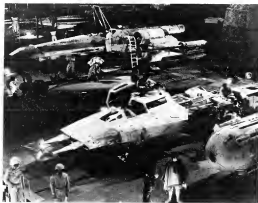
It was left to 20th Century-Fox to take up the project: two years and four versions later, Lucas had his screenplay and was ready to begin filming. The perfect location to depict another planet in another galaxy was finally found in the dry arid desert landscape of Tunisia and in March 1976 filming

began on the Chott el Ejerid, whose bare wastelands formed the ideal landscapes for the barren planet of Tatooine, later moving on to the bizarre town of Matmata, largely inhabited by troglodytes living in caves cut from the sides of the crater-like holes in the ground. Following two and a half weeks of location work in Tunisia, filming continued in Britain's Elstree Studios for 15 weeks. The unique special effects were completed in Los Angeles during a year of post-production work while second-unit teams completed location filming in Death Valley and Guatemala. The result: *Time* magazine has called *Star Wars* 'The year's best movie' and even hardened critics have been bowled over by its incredible special effects.

Star Wars is a movie whose synopsis gives only the merest impression of its



The Space war heroes: Chewbacca the Wookiee, Luke Skywalker the sky-eyed innocent (Mark Hamill), Obi-Wan Kenobi the last of the Jedi Knights (Alec Guinness), and Han Solo the noble and tough pilot of fortune (Harrison Ford).



overwhelming impact. It's a rivetting mixture of suspense and swashbuckling adventure with the finest special effects ever to be seen in the cinema. It's a stunning amalgam of the great comic strip and serial heroes—Flash Gordon, Buck Rogers and Brick Bradford—combined with elements of war and pirate movies, the Errol Flynn swash-bucklers of the '30s and '40s, *The Wizard of Oz* and just about every western ever made. It even has that rarity in the cinema, a happy ending. *Star Wars* is, simply, mind-stretching and magnificent entertainment that makes all previous genre movies pale into insignificance.

The adventures of its hero, Luke Skywalker, range across unknown galaxies and strange new worlds in scenes that only the cinema could imagine, let alone make real. When the rebel princess Leia Organa is captured by the arch-villains of the Galactic Empire, Darth Vader and the Grand Moff Tarkin, she manages to steal the plans of the Empire's secret and impregnable weapon, the Death Star, which can destroy whole planets with a single burst of lethal energy. She entrusts the plans to the robot R2-D2 in order to get them to former rebel general Ben Kenobi on the far planet of Tatooine. Fortunately the plans fall into the hands of the resourceful farmer Luke Skywalker who joins forces with the general, the robot Artoo Detoo (R2-D2) and his robot friend Threepio (C3PO) and together they set out across the galaxies



*Above left and centre: some of the marvellous space war ships that, in construction alone, make *Star Wars* the first film comparable to 2001.*

to rescue the princess and foil Darth Vader and the Grand Moff Tarkin. Their incredible adventures and blazing action—and there's plenty of it—form the basis of the most amazing film ever conceived as they join forces with space pilots, outlaws, robots and the strange furry Wookiee to thwart evil in the finish.

2001 . . . light years behind

traditions of the cinema. After battling with many bizarre and terrifying creatures, they reach their objective and the movie climaxes with a stunning tour de force of special effects and action in the stupendous space conflict over the Death Star.

But *Star Wars* is considerably more than just the sum of its plot and special effects. It is total and mesmerising

entertainment, unlike 2001, the film with which it will inevitably be compared. Where 2001 was a special effects movie in search of a plot, *Star Wars* is completely satisfying and leaves Kubrick's film light years behind in every aspect.

The stunning special effects employed in the film seem almost inconceivable, even in these days of the sophistication of film techniques. Lucas and John Dykstra (an expert in special photographic effects) used a sophisticated calculator linked to their camera which recorded and memorised every shot. Valuable time was saved when new elements had to be added, merely by consulting the calculator, instead of having to rely on the time-consuming and relatively restrictive multiple exposure effects and composite opticals



The sure favourites of the film. Left, R2-D2. Centre, C-3PO. *Romance* has it that these two robots will be the main stars of the film's sequel

that Kubrick had used for *2001*.

Not only were the special effects completed in far less time but the results are infinitely superior to anything ever seen on the screen. "We have spaceships crossing over planets all the time," says John Dykstra, "And Kubrick never did. His ships are almost invariably linear and can only be seen from one angle. Ours are seen in all conditions and from all angles." *2001* cost \$10 million in the '60s when the dollar was worth a great deal more than it is today. Despite this, *Star Wars* came in at the relatively puny figure of \$9.5 million, and has 363 different effects, compared with *2001* having about 351. Comparisons may be invidious, but *Star Wars* is a faster-than-light vessel in comparison with Kubrick's interplanetary spaceship.

Lucas's invention extends far beyond photographic effects. His robots are the finest to reach the screen, the first to

have real personalities of their own. Inside Artoo Detoo, the megalot robot that plays Laurel to Threepio's Hardy is 3 foot 8 inches tall Kenny Baker, described by Production Designer John Barry as "the smallest man in England". Baker was able to operate Artoo Detoo from inside, fitting his legs into the robot's and with lights he could switch on and off. Inside the towering and unique figure of Threepio, a golden robot constructed of plastic, rubber, fibre-glass, steel and aluminium was actor Anthony Daniels, who nearly expired under the heat of the Tunisian sun, when the machine's plastic and rubber joints were in danger of melting. To create the furry Wookiee, Chewbacca, co-pilot of the space freighter that fights the climatic battle over the Death Star, London hospital porter Peter Mayhew, already over 7 feet tall followed in the footsteps of Karloff by being made even taller with thick boots and a built-up head mask.

Enter... Uglies Limited

Lucas has also included a magnificent menagerie of monsters in the very finest traditions of the genre. In order to stage a free-wheeling brawl in the rough cantina where the heroes lure Chewbacca and the tough star pirate Han Solo, a brawl that recalls the best of the western saloon fights, the London agency Ugles Limited supplied a roster of evil heaves, transformed by make-up man Stuart Freeborn into villains from all over the universe, a group of grotesques that is both unique and like an anthology of all the '50s monster movies.

In less confident hands, the human actors could have been dwarfed by the fascinating parade of robots and grotesques, of science-fiction hardware, bizarre locations and the stunning special effects. It is to Lucas's credit that the actors emerge as very real people, heroes to be cheered and villains to be hissed. Peter Cushing gives a typically incisive and ruthless performance as Grand Moff Tarkin, the Governor of the Impenetrable Outland Regions; Alec Guinness commands as the rebel general Ben Kenobi; Carrie Fisher portrays a princess eminently worth crossing uncharted space to rescue. As Luke Skywalker, Mark Hamill provides a hero, resourceful and virile in the traditions of Flash Gordon and Errol Flynn. And, if in the end the villainous Darth Vader, personifying all the evil



The villainous Grand Moff Tarkin (Peter Cushing), flanked by Lord Darth Vader (played by another Hammer regular, Dave Prowse, master of both Horror of Frankenstein and Frankenstein and the Monster from Hell). Together these arch-villains interrogate the lovely Princess Leia (Carrie Fisher).

of the Galactic Empire, manages to make his escape, it's in our own best interests: With millions of planets available for him to begin his depredations once more, George Lucas is already planning a sequel to *Star Wars*.

What does *Star Wars* mean to its creator George Lucas? For him, the film is the story of the fantasy life he experienced as a boy. "I wasted four years of my life cruising like the kids in *American Graffiti*," he says. "Now, in *Star Wars* I'm telling the story of me. It's fun . . . that's the word for this movie. I want to open up the whole realm of space. Science-fiction is okay, but it got so involved with science that it forgot the sense of adventure. I want *Star Wars* to make an audience think of things that could happen. I want *Star Wars* to give people a faraway, exotic environment for their imaginations to run free. I have a strong feeling about interesting people in space exploration. I want them to get beyond the basic stupidities of the moment and think about colonising Venus and Mars. And the only way it's going to happen is to have some kid fantasise about getting his ray gun, jumping into his spaceship and flying off into outer space."

The film was born of Lucas's passion for the *Flash Gordon* serials he first saw on television and from his abiding love

of science-fiction and space fantasy, added to his enthusiasm for all kinds of adventure stories. *Star Wars* is the magnificent synthesis of all these passions, a revival of the realm of mythological fantasy that died when the western died.

"I wanted," continues Lucas, "to make an action movie in outer space, characters with ray guns, running around in spaceships and shooting at each other. I knew, too, that I wanted to have a big battle in outer space, a sort of dogfight thing." To achieve that battle, the climax of *Star Wars* which has had even hardened critics cheering,

SF . . . as in Space Fantasy

Lucas prepared by getting hold of every old war movie he could find, and splicing their aerial combat footage together. "We did that," he says, "to get an idea of how to set up this scene. It was all very difficult, with the most complicated sound problems, mixing and special effects." The stunning ten minute sequence, edited by Lucas's wife Marcia, took eight weeks to edit: an ordinary circumstances, 105 minutes of a Lucas movie could have been edited in that time. But then, nothing about *Star Wars* is ordinary.

Says Lucas: "I think that anyone who goes to the movies loves to have an

emotional experience. It's basic—whether you're seven, seventeen or seventy. The more intense the experience, the more successful the film. I'm trying to reconstruct a genre that's been lost and bring it to a new dimension so that the elements of space, fantasy, adventure, suspense and fun all work and feed off each other."

The incredible impact of *Star Wars* has proved George Lucas to be correct. With the exception of a hard-core monster movie like *Jaws*, and the horror-fantasy films typified by *The Exorcist* and *The Omen*, the genre has always been very much a private affair between its films and their devotees. *Star Wars* exerts a fascination and appeal that extends far beyond the traditional fans of the genre, because it is a gripping story of adventure and suspense containing some of the most ingenious special effects and imaginative sequences ever seen in the cinema. By the time the film opens in this country at the end of 1977, no doubt *Star Wars* will have spawned a myriad of imitators—but Lucas's film will prove pretty difficult to match.

The last word belongs to the film's producer Gary Kurtz. "Star Wars," he says, "is not science-fiction, but space fantasy. Space fantasy allows you more rein to say what you want to say." And *Star Wars* says it stunningly. ■

In issue 9, we asked you for your ideas on future issues of **HoH**; what you thought we should, or shouldn't include, and what you think of the sort of features we are currently running.

The number of good suggestions we received was astonishing, so here are a few of them.

HoH

Before I got **House of Hammer**, I used to buy **Monster Mag**, which I thought was great. Why not combine the two (as you edited both) and have a poster in **HoH**?

Christopher Thomas, Carmarthen

HoH

Captain Kronos (in **HoH** 1, 2 and 3) didn't grab me much, but *Van Helsing's Terror Tales* (especially "Food For Thought" in **HoH** 9, and "Swamp Fever" in **HoH** 3) must be the greatest thing since sliced bread. Give it more pages.

Mike Judge, White City, London

HoH

Your best adaptation so far has been *Dracula*, Prince of Darkness in **HoH** 6 and the worst was *Moon Zero Two* in **HoH** 5. Please stick to gothic horror, not science fiction.

Gary Chedgro, Liverpool

HoH

In American mags, they have a few pages where you can buy things like horror p. records, films, masks, posters, models, etc. I think you should do more, instead of just back issues.

Shaun Coyle, Shildon

HoH

The film posters you are running on the back covers are great. Keep them coming. Also, bring back *Kronos*, *Vampire Hunter*, and include *Van Helsing's Terror Tales* in every issue.

Peter Collins, Huyton

HoH

Van Helsing's Terror Tale "Food For Thought" in **HoH** 9 had a great twist ending and kept me in suspense right the way through. More like it, please. I really enjoyed the adaptation of *The Quatermass Experiment*, too, the artwork made the monster look just as frightening as in the film. Keep up the features on films you adapt, they help me understand the film more.

Gary Steggar, Ferryhill

HoH

Have a pen-pal and swap shop page. Run an article on how a horror film is



made, telling us about the jobs of the scriptwriter, make-up man, director, etc. I would also like to see an article on Japan's giant monster films, and one on the special effects work of Ray Harryhausen. The miniature film posters you use on the back cover are great.

Gary Dawson, Birtley

HoH

I really enjoy *Van Helsing's Terror Tales*, please make them longer. Your best so far was "The Midnight Coach" in **HoH** 8. Please adapt *One Million Years BC* and *The Mummy's Shroud* soon. I saw them on the television and they were great. Also *Blood From The Mummy's Tomb*.

Robert D. Hutchinson, Spennymoor

HoH

I think it would be great if you could have a list of new books published every month, and features on witchcraft and voodoo.

J. Johnson, Bramley

HoH

Do an article on the history of Hammer Films, including all their pictures from first to latest, with information on the actors and directors who were connected with them. I'd also like to see competitions, where readers can test their knowledge of Hammer Films, with the answers to the quiz in the back of the magazine.

Stewart Jolley, Bromborough

HoH

I find your magazine of the highest standard, especially *Van Helsing's Terror Tales*, please make them longer. Also I think you should have a small pin-up in the centre pages. I think this would be very effective.

Gary Rugless, Harlow

HoH

Diversify your content more. By concentrating on Hammer Films it narrows the field. Also smarten up the

covers (more like **HoH** 3—not a seed catalogue). Concentrate on quality (no more disposable and violent stuff like *Van Helsing's "The Midnight Coach"* strip). Sorry if I sound hyper-critical, I still think **HoH** is damn good. Certainly the high spot of my month!

Mark Chapman, Alberton

HoH

How about including each month a pull-out centrefold depicting in colour some scene from a horror movie, or perhaps a famous horror actor (on glossy paper preferably). I think you could also go the best of both worlds with typed fiction and illustrated strip fiction by handing *Van Helsing's Terror Tales* over to a story-writer with perhaps a few illustrations, whilst keeping up the high standard of comic strips in your film adaptations.

Keith Shepherd, Upminster

HoH

I think *Van Helsing's Terror Tales* are very original and first class. My favourites so far being "Swamp Fever" and "Midnight Coach". But there is one thing I do not like. I wish you would put all your advertisements at the back of the magazine instead of throughout it. This way they would not distract from good stories. Please carry on doing your *Monster Galleries*, and include them as often as possible. I am glad you took out *Captain Kronos*, I thought it was weak and ineffective.

John Cyase Jr., Dorking

HoH

And they're just a few of the letters! We could have given the whole issue over to *Post Mortem* this month and still have some mail left over. (more of your suggestions next month). To all who've asked, we'd like to include colour posters in the centrefold, but it would mean the cover price would go up, as it would obviously cost more to print colour inside. We're trying to keep the magazine easily within everybody's pocket, even at the expense of colour. In answer to Shaun Coyle, we prefer articles and strips to too many pages of repeat ads. To John Chase, we integrate the ads to act as "chapter breaks" in long strips, also we prefer to finish the magazine with a short illustrated horror story (*Van Helsing's Terror Tales*) rather than pages of house advertisements. To Mark Chapman, we thought we were diversifying our content too much, so we're covering more Hammer (history and interviews) in upcoming issues. To everyone else who has written in "thank you".

Plague Of The Zombies

Part Two:

'THE SACRIFICE'

MEANWHILE

MAY I COME IN, MRS FORBES? I FELT IT MY DUTY TO COME AND OFFER MY CONDOLENCES ON THE DEATH OF YOUR FRIEND.

BUT... ALL RIGHT, OK, TOMPSON WON'T BE LONG... HE'S OUT WITH MY FATHER...

A SHERRY, MR HAMILTON?

THANK YOU, I CAN'T STAY LONG...

GOOD LORD, HOW CLEVER OF ME! I DO BEG YOUR PARDON!

I MUST HAVE BROUGHT YOU WITH MY RING HERE, LET ME EXCHANGE IT FOR YOU... AND THEN I MUST BE OFF...

THIS MORNING, WHEN SQUIRE HAMILTON CALLED IT'S NOTHING, BUT SINCE IT HAPPENED, I CAN'T GET HIM OUT OF MY MIND!

AND, AT THE CHURCHYARD...

MY FINGER'S BLEEDING AGAIN AND... MONUMENT HE HE...

MAN THAT IS BORN OF WOMAN NATH BUT A SHORT TIME TO LIVE.

MAN THAT IS BORN OF WOMAN NATH BUT A SHORT TIME TO LIVE.

AS THE SERVICE DRAWS TO A CLOSE...

PETER... I'M FEELING RATHER FRANT... TAKE ME HOME...

A WORD WITH YOU, VICAR, IF I MAY... IT'S VERY IMPORTANT!

IT IS MANY HOURS BEFORE SIR JAMES ANTONIUS AFTER HIS CONSULTATION WITH THE PRIEST...

WE'VE GOT THE ANSWER, PETER! IT'S TERRIBLE! YOU'VE HEARD OF WOLFGOOD? SOMEONE IS PRACTISING IT IN THIS VILLAGE...

USING IT TO RAISE THE DEAD... BUT AS WIDIOUS THINGS NEITHER DEAD NOR ALIVE... ZOMBIES!

PRECISELY... WE INTEND TO WATCH THE GRAVE TONIGHT. I ASSUME YOU WANT TO BE WITH US? WE'RE LEAVING NOW!

RAISING THE DEAD? BUT THAT MEANS... ALICE!

BUT, AS THE HOURS DRAG BY...

GO HOME, VICAR! YOU'VE A FEW TOO MANY YEARS UNDER YOUR BELT FOR STAYING UP ALL NIGHT!

THE OLD CLERGYMAN SHUFFLES GLEETLY AWAY TWO MINUTES AGO.

AAAAH! WHAT IN...

LISTEN! THAT'S THE VICAR'S VOICE! HE MUST BE IN TROUBLE! COME ON!



WITH A HIDEOUS BUSTLE OF DRIED SKIN AND DECAYING SARCOPHAGI THEY SHAMBLED SLOWLY FORWARD, EAGER TO HAVE ANOTHER OF THE LIVING JOIN THEM IN DEATH.

AAAAAHH!
NO! NO...!

BUT THEN, IN AN INSTANT THERE IS NOTHING!

WAKE UP PETER! YOU'RE HAVING A NIGHTMARE - IT'S JUST A DREAM!

WHAT? ALL OF IT? ALICE?

NO, THAT PART WAS TRUE. I'M AFRAID, BUT SHE'S BEEN ESCAPED AND REBURIED.

BUT I DREAMED... THEY WERE ALL ZOMBIES! I WENT TO GRAVE IN THE CHURCHYARD AND WAS EMPTY...

AND THE DREAM TURNS OUT TO BE ONLY TOO PROPHETIC...

NOTHING IN ANY OF THEM? WHERE HAVE THEY ALL GONE?

SINCE MARTINUS... HE'S ESCAPED! HE CUT HIMSELF WHEN HAMILTON VISITED, AND TOOK HIS WAY OUT WITH HIS BARE HANDS!

GOOD LORD! IT ALL FITS... THE ZOMBIES, HAMILTON... THE CUTS!

THE SUN IS SETTING AS SIR JAMES RUSHMORE TOWARD A FETTERFUL MEETING.

HAMILTON'S MINING THE TIN SECRETLY AND GETTING IT FREE... YOU DON'T PAY WAGES TO ZOMBIES!

BUT HE'S GETTING GREEDY AND KILLING EVERYONE IN THE VILLAGE SO THEY CAN WORK FOR HIM!

GO BACK TO THE HOUSE, KEEP SILVIA THERE. I'M GOING TO SEE HAMILTON!

DESPERATE NOW, SIR JAMES KINGS HE HAS A NEW TALENT, HOUSEBROKEN!

AND INSIDE...

SIR'S HAMILTON... AND IT LOOKS LIKE HE'S JUST ABOUT TO START HIS OSCENE RITUAL!

HE'S DRUGGING THEM SOME UNTRACEABLE VENOM GIVEN WHEN HE CUTS THE VICTIM! I'VE GOT TO STOP HIM BEFORE SILVIA SUCCEUMBS...

THEN, FOR A COUPLE OF MINUTES, THERE IS SILENCE, SUMMERING HIS COURAGE, SIR JAMES ENTERS THE ROOM.

GONE! AND THERE'S NO OTHER WAY OUT OF THIS ROOM! BUT THERE'S PROOF... I NEED THOSE HORRIBLE WOODEN DOLLS ON THE TABLE!

UNWARRING OF THE INTERIOR, HAMILTON MAKES HIS WAY TO THE MINE... A BONE PACKED WITH VICTIMS PETER RUSHMORE FAILED TO SAVE...

AND SO IT BEGINS... BUT...

KADA NOSTRA...
KADA ESTRA...

WHERE'S DENVER? HE SHOULD BE HERE HELPING ME!

THE TIME IS HERE... THE POWER RISES! SINCE AGAIN THE OLD GODS COME TO MY AID...

DENVER, HOWEVER, HAS RETURNED ALONG THE SECRET PASSAGE FROM THE MINE TO THE HOUSE... AND FINDS

YOU! SO YOU'VE FOUND OUT! BUT IT WON'T DO YOU ANY GOOD WHEN YOU'RE DEAD!

BY THE...!



BUT IS IT LUCK OR DIVINE GUIDANCE...

THAT ENABLES SIR JAMES TO DRIVE THE STONE INTO BACK INTO ITS OWN ANKLE?



DYING, DENVER LURCHES, COLLAPSING... AND THE CLEANSING FLAMES LEAP OUT TO ENGULF HIS BODY.

UGH! BUT I MUST GET OUT OF HERE... STOP HAMILTON BEFORE HE CAN GET TO... STEVEN...



BUT THE SECRET PANEL HAS ALREADY SLID SHUT... AND THE FLAMES SPREAD RAPIDLY.

CAN'T GET DOWN THIS WAY... I'LL HAVE TO HEAD FOR THE WINE...



BUT ANOTHER IS ALSO APPROACHING THE WINE. STEVEN, HAVING SLOPPED AWAY FROM PETER'S WRIST GUARDIANSHIP...



KNOX MUSTER KNOX ESTER!



A GUARDIANSHIP PETER TAKES UP AGAIN... BUT JUST TOO LATE...

STEVEN! COME BACK! DON'T.

DYNN! THE LAST CASE'S ALREADY GOING DOWN!



AND BELOW...

BRING HER QUICKLY... BEFORE THE TWINE WEARS OFF.

NOW THE ULTIMATE SACRIFICE! I GIVE YOU LIFE, SAKY GODS

THEN...



NO!

IT'S NOISE MARKED BY THE DRUMMING
THE LIFT HAS RISEN. THEN DROPPED
AGAIN. BRYAN'S A RESCUER.



GET YOUR
HANDS OFF HER, YOU
FILTHY BRUTES!

GET AWAY! THESE DODS
AND CAN ONE MAN ALONE
DO... UNLESS HE IS NOT
QUITE ALONE...

UNLESS HE HAS AN ALT IN FIRE... FOR WHAT HAPPENS TO THE VODOO DOLLS ALSO HAPPENS TO THE ZOMBIES THEY REPRESENT...



AND NOW THE DOLLS
ARE BURNING!

Sylvia! QUICKLY!
I'LL GET YOU OUT OF
HERE! THE FIRE SHOULD
KEEP THEM BUSY...

WHAT?
I... WHAT'S
HAPPENING?

BACK! DRIVE
THEM JACK!



THEN, AS
HAMILTON
REALIZES WHAT
IS HAPPENING...

BUT THEN THE LIFT
DOOR SLIDES OPEN
ONCE MORE AND...

IN AN INSTANT, THE LIFT IS
RISING ONCE MORE. BUT IN
THAT INSTANT, THEY CATCH
ONE LAST GLIMPSE OF
HAMILTON.

AND OF HIS TERRIBLE END...

YOU! YOU'RE
RESPONSIBLE
FOR THIS! I'LL
KILL YOU!

QUICKLY,
BOTH OF YOU!
HERE!

NO! GET
BACK ALL OF YOU!
GET BACK!

AAAAUUUGGH!



WHILE ABOVE, THREE
SURVIVORS ABOVE
DRAFTLY AWAY FROM
THE BURNING HEAT
OF THE FLAMES...
INTO THE COOL
DARKNESS OF THE
NIGHT...

IT'S OVER!
THE UNDER ARE
DEAD AT LAST! THE
PLAGUE IS NO MORE!

THE END

MATCHBOX

75



3 GREAT NEW MODELS. STAND BY FOR ACTION!

3 great new "MATCHBOX" 75 models to collect with super all-action features. 39p each.*



MR. 1 VW GOLF

Real fire door! 21st low 1st 2nd
assembly and boards and a police wheel.



MR. 12 POLICE LAUNCH

Two engines, great detail and
superior 1st police launch.



MR. 15 SEASPRITE HELICOPTER

Wheels and rotor bars
for real life action.

THE ONES THAT FEEL LIKE REAL!

*Price correct at time of going to press

"MATCHBOX" is the registered trademark of Lesney Products & Co. Ltd, Lee Conservancy Road, London E9 5PL.

FANTASY FILM FESTIVAL



Throughout the world more and more fantasy film festivals are starting every year. These give fans of the country an opportunity to see films from abroad that were never released generally, old classics, and brand new, yet-to-be-released movies. Thanks to French cineaste, Jean-Marc Lofficier, *HiH* readers can have the chance to see what happens at such festivals, and can get to know what films could well reach our shores over the coming year, through the following feature special.

For the *Horror Fests* in France, the coming of Spring time means Festival Time. After the far-famed Annecy Festival, in February, comes the Paris one...

The Paris International Festival came into being in 1972, at Nanterre. An ever-increasing number of participants moved it, in turn, to the Ten-Pag, the Margo Palace and, in 1975 and 1976, into the huge and futuristic Palais des Congrès. This year, the Festival had moved again to the Grand Rex, a kitsch theatre of about three thousand seats, in central Paris.

Starting on March 17th, the Festival lasted over ten days, showing each night two films and a ice-cream shorter feature.

A Night At The Festival

Outside the Rex, more than two hours before the actual start of the program, a queue of hungry horror fans was already forming. Luckily, the weather was nice and the counter clerk efficient, so the waiting was bearable. But speak about success: some nights, not only had the spectators to sit on the stairs or to stand up at the end of the theatre but the organisers had actually to reform people entry!

The Rex itself is a three level theatre, all in gold-and-red-velvet style, with baroque sculptures. The public of the Festival is, to say the least, a lively one. Thanks to the profusion of one-sheet programmes, or plot summaries (for now sub-titled films' made available by the organisers, an assault of paper planes was launched from the second floor to glide gracefully to the screen, .

At about 8 o'clock, one of the Festival ladies came on stage and told (usually with success despite the cheering crowd) to present the night's programme. And then, the projections started.

Unlike in 1975 where all the shorter features were American (Dan CURTIS' Trilogy of Terror and The Night Stalker series), this year's new requirements—the Maaagooat had required that everything was to end before midnight—made it possible only to start with a 19-episode film. Since no French movie was presented this year, the Festival Organisers decided to run a competition of French shorter features. The one that won the 'Best' Award was 'REVE' ('Dream'), an animated cartoon on a mythological theme.

At about 8.15, the short feature was ended and the 'prix de résistance' started. Out of the 72 films shown this year, it is interesting to note that the Festival Organisers had kept a place for previously unawarded movies. Therefore the French public could at least see George Romero's *The Crazies* (Hoh review back in issue 5), Joseph Newman's *This Island Earth* and Jake Hinkley's *Let's Scare Jessica to Death*. A certain number of Taha films had also been programmed but were all (with the exception of *Godzilla vs. The Smog Monster*) replaced, fortuitously, by newer and better films.

A look at the Programme

Among the other 18 films shown, 7 were a World Premiere: Peter SASTY's *Welcome to Blood City* (Canada/UK), F. J. GOTTLEB's *Lady Dracula* (Germany), Derek TODD's *Things to Come* (US), Jose MOCETEZUMA's *Alucarda* (Mexico), Jean POUER's *Journey to the Center of the Earth* (Spain), Jake STANLEY's *Nightmare in Blood* (US) and, last but not least, Orono ARGENTO's *Suspiria* (Italy). All in all a good score for the organisers, even if they could not get films like *Demon Seed* or *The Sentinel*, as originally programmed.

To this international Spectrum of Horror as *Festray*, we should add Sweden, represented by Culva ('In Search of Oracula') FLOYD's *Victor Frankenstein* and another Italian movie, DALLAMANO's *Cursed Medallion*.

A word of warning however: two of these should really be avoided: *Lady Dracula* is a rather obvious comedy on the reappearance of a female vampire (a former victim of the Count) in 20th century Austria. The director included in this film a bad rack scene that manages to destroy any effect it could have.

Even worse is *Things to Come*—an acknowledged mistake of the Organisers: a porno film strag 5F as an able, and a poor one at that

(it bears absolutely no relation at all to WELLS' classic). I hardly could find anything to say on its behalf: the directing is awful, the acting terrible, the special effects awful, the music obnoxious and the story... null!

Apart from these two 'blemishes', the rest of the Festival was an enjoyable event. In addition to the retrospective we already mentioned, it was good to see David NIVEN playing Oracula in Clive DONNER's *Vampires* and Ernest Borgnine the satanic Caskin in FUEST's *The Devil's Rain*.

One of the big success of the Festival was certainly Jeff LIEBERMAN's *Squim* (reviewed in HOh 8). Some scenes, like the one where the worms crawled under the skin of one character, were very effective

Award Time

The awards given at the Festival went to the following movies:

Bert I. GORDON's *Food of the Gods* got the GOLDEN UNICORN. The Special Effects (GORDON's *Matrix System*) depicting the giant rats invasion in this free adaptation of WELLS' classic were undoubtedly the decisive factor in the jury's decision.

The jury's SPECIAL AWARD went to an Australian movie, Jon SHARMAN's *Summer of Secrets*, which also won the CRITICS' AWARD. The BEST SCENARIO AWARD went to *Welcome to Blood City*; the BEST MASCULINE INTERPRETATION to Richard BASEHART for his Dr. Chevro's role in *Mansion of the Doomed*; and the BEST FEMINE INTERPRETATION went collectively to all the interpreters of Peter WEIR's *Picnic at Hanging Rock* (that famous and lovely story of three girls' disappearance on St. Valentine's Day).

The Public itself, through the usual ballot system, gave its own award to Ralph BAKSHY's latest cartoon *Wizards*.

And now, more about some of the previously unseen films that were featured:

Festival Programme

		Public Poll Rating (maximum: 10)
Sat 12	PICNIC AT HANGING ROCK (P. WEIR, Australia) Best Feminine Interpretation WICKED-WICKED (R. BARE, USA)	6.47 6.47
Sun 13	WIZARDS (R. BAKSHI, USA) Public Award VAMPIRE (C. DONNER, UK)	8.84 5.50
Mon 14	THE DEVIL'S RAIN (R. FUEST, USA) MANSION OF THE DOOMED (M. PATARI, USA) Richard BASEHART, Best Masculine Interpretation	4.50 5.80
Tue 15	VICTOR FRANKENSTEIN (C. FLOYD, Sweden/Ireland) *WELCOME TO BLOOD CITY (P. SASTY, Canada/UK) Best Scenario	4.29 5.52
Wed 16	*LADY DRACULA (F. J. GOTTLEB, Germany) *GOZILLA VS. THE SMOG MONSTER (F. RANNO, Japan)	4.68 2.30
Thu 17	LET'S SCARE JESSICA TO DEATH (J. HANCOCK, USA) Nominated by the Jury THE CRUISE (G. ROMERO, USA)	5.48 4.70
Fri 18	FOOD OF THE GODS (B. I. GORDON, USA) Golden Unicorn *THINGS TO COME (D. TODD, USA)	6.90 1.30
Sat 19	SQUIM (J. LIEBERMAN, USA) *ALUCARDA (J. MOCETEZUMA, Mexico)	8.88 5.30
Sun 20	*JOURNEY TO THE CENTER OF THE EARTH (J. POUER, Spain) SUMMER OF SECRETS (J. SHARMAN, Australia) Jury's Special Award Critics' Award	6.20 6.78
Mon 21	THE CURSED MEDALLION (M. DALLAMANO, Italy) *NIGHTMARE IN BLOOD (J. STANLEY, USA)	4.53 4.10
Tue 22	*SUSPIRIA (O. ARGENTO, Italy) Nominated by the Jury THIS ISLAND EARTH (J. NEWMAN, USA)	not rated not rated

*World Premiere

The unclassified films were presented as retrospectives

FOOD OF THE GODS

(Directed by Bert I. Gordon)

In the relatively small world of Special Effects, after Willis O'Brien, Ray Harryhausen and Jim Danforth, one must not forget Bert I. Gordon who is, unlike the others, a producer, director, and writer... an unprecedented feat since Melies!

Gordon's speciality—if I may say so—are giants (like in *The Spider*, *The Amazing Colossal Man*), or their smaller counterparts (such as in *Attack of the Puppet People*). *Food of the Gods*, of course, uses this factor. Strangely enough, it is not Gordon's first attempt at adapting Wells' classic; in 1965, in *Village of the Giants*, he told the story, in a comedy mood, of the experiments in size-changing by a young scientist.



Some ten years later, in *Food of the Gods*, the treatment of the theme is more tragic: giant animals—wasps and rats—run amok, attacking man. The 'ecological overtones' (nature's revolt) show Gordon's attempt to be 'relevant'. But was Wells irrelevant, or is it only a different approach? In any case, Gordon



Above: Beatington (Ralph Meeker) is attacked by the giant rats after trying to escape with the enlarging food. Right: Morgan (Marjoe Gortner) defends himself against a giant cockerel. Below: Mrs Skinner (Ida Lupino) feeds a nasty visitor in her kitchen and

is certainly an outstanding special effects man. Inventor of the Super-Percepto Vision (used in the *Magic Sword*), he

utilises in *Food of the Gods* a special film, to which later alterations are brought, the *matex* system. Therefore, we can see in the same scene men and giant rats.

This 100 per cent realism—giant rats being far more impressive than Giant Spiders or Giant worms—makes *Food of the Gods* a special effects success, the story being a little bit obvious and without much surprise. Enough, it seems, to win it the famous *Golden Unicorn Award* at the festival.



FOOD OF THE GODS (U.S.A.)

Ida Lupino (as Mrs Skinner), Ralph Meeker (Beatington), Marjoe Gortner (Morgan), John Cypr (Brian), Chuck Courtney (Doris)

Directed by Bert I. Gordon; Produced by Samuel Z. Arkoff; Screenplay by Bert I. Gordon (after the novel by H. G. Wells); 90 mins, 1975

JOURNEY TO THE CENTRE OF THE EARTH

(Directed by Juan Piquer)

Classics never die, it seems. The centre of the Earth has already been visited by cinemas. From *The Mole People* to the recent *At the Earth's Core*, it has always been a tradition to populate it with various monsters. Juan Piquer's film does not betray this tradition. Indeed, his special effects team was advised by Harryhausen himself and, as a result, the monster sequences are truly beautiful.

Juan Piquer was clever enough to avoid Calvin Floyd's mistake; whilst he does not betray Jules Verne's spirit, he does not feel obliged to stick closely to the novel and adds to it, like SF novelist P. J. Farmer adds to the Burroughs mythos. The story itself is known: Prof. Lindenbrock finds an old traveller's log that leads him, his daughter and her fiancé, to the centre of the Earth from a dead Volcano in Iceland, and back via the Stromboli in Italy.

If Piquer had closely followed Verne's novel, we would have had a very dull movie. As it is, our explorers meet a



A menacing inhabitant from the centre of the Earth

a mysterious man at the centre of the Earth, Olsen (masterly played by Jack Taylor), who does strange experiments with a portable generator of advanced design. They eventually discover that Olsen is a man from the future—and glimpse, for a few seconds, a future city where men exactly like Olsen are engaged in mysterious activities. We also learn that Olsen was at the origin of Prof. Lindenbrock's finding of the log, and perhaps other, future discoveries as well!

Thanks to Olsen, though we all know the plotline, we never lose interest in the film story. The special effects are

good and the "King Kong" met at the centre of the Earth has no need to envy its bigger counterpart, despite a considerably smaller budget! The photography making is also quite good, it always "feels" like the centre of the Earth.

The characters—well acted—are in Verne's style, too conventional (absent-minded scientist, etc.) in their XIXth century fashion. But the humour is never disrespectful, and the presence of the cold and scientific Olsen makes them in the end, closer to us.

Since 1959 (Henry Levin's *Journey to the Centre of the Earth* classic), this is probably the best film on the subject. One looks forward to seeing other films by el señor Piquer...

JOURNEY TO THE CENTRE OF THE EARTH (Spain)

Kenneth More (as Professor Otto Lindenbrock); Pep Munné (Axel); Ivonne Serrat (Gisela); Frank Bearn (Harris); Jack Taylor (Olsen); Lora Flaming (Molly); José Cifredo (Professor Fridriksson); Emiliano Rejondo (Cristoff).

Directed and produced by Juan Piquer. Screenplay by Carlos Puerto, John Melson and Juan Piquer (after the novel by Jules Verne); 90 mins, 1977.

THE CURSED MEDALLION

(Directed by Massimo Dallamano)

(U.S. title: *The Night Child*)

Yet another film "inspired" by *The Exorcist*.

Michael Williams is a BBC film director planning to make a feature programme about the Devil. He goes to Spoleto, a small Italian village, where he meets a Countess Capella who owns a strange painting. Within the painting one can see, in the Devil's grasp, a burning woman jumping to her death under the eyes of a child wearing a medallion, said to be cursed. Precisely what happened to Williams' wife some months ago. Now, his very possessive 12-year old daughter, Emily (we shall learn eventually that she was the one who killed her mother), tries to kill any woman that her father meets. It starts with her young nurse, and then her father's girl friend...

At the end of the film, near the Devil running, Emily will kill both her father and herself.

Shades of Freud! The story itself is not very coherent: one does not see clearly the Devil's part, or those of the medallion... Furthermore, there are a



Murderous 12-year-old Emily (Nicole Elmi) wailing screaming from a chilling nightmare (left) and proceeds to stalk the eerie Castle Spoleto (right).



lot of moments in the film where nothing happens (and, in that of films, this cannot be tolerated). Therefore, any interest we can have for the story quickly decreases...

The acting lacks some conviction—with the exception of Nicole Elmi who plays Emily. However, the beautiful streets of Spoleto are more of a compensation for an unremarkable film.

I am afraid, Dallamano is no Mario Bava...

THE CURSED MEDALLION (Italy)

With Richard Johnson; Nicole Elmi; Joanne Cassidy; Evelyn Stewart. Directed by Massimo Dallamano; Screenplay by Dallamano, Franco Marotta and Liana Trecanni; Produced by William C. Rohlf; 92 min; 1975.

ALUCARDA

(Directed by Juan Moctezuma)

Juan Moctezuma was one of the five directors (along with Calvin Floyd, John Stanley, Juan Piquer and Dario Argento) present at the Festival. There was a rather awkward moment when, after having been "greeted" by a shouting crowd (I have already said that the public was a lively one, sometimes verging on the . . . infantile!), he left the stage without further ado.

Unlike his *Mansion de la Locura* (that received the Jury's Special Award in 1974), *Alucarda* is a story about Satan and witches. Everybody will have realized that *Alucarda* is *Dracula* spelled backwards, with an extra 'a' to add a feminine note (there was a Count *Alucard* in a Mexican Vampire Film). But why, since the film never mentions *Dracula* or even *Vampires*?

However, the movie starts with the birth of *Alucarda*, daughter of Satan. The child is taken to a convent, where she will grow up. Years later, she meets Justine, de Sade's heroine, and a strange friendship grows between the two girls. During a stroll in the woods and a visit to *Alucarda's* haunted birth place the two girls meet a gypsy sorcerer. Back at the convent, they engage into a witch ritual, become blood sisters and go to a sabbat, selling their souls to the Devil.

Discovered by the Sisters, *Alucarda*



Doctor Oozebeck (Claudio Brook) ignores the pleas of the bearded Father Lazaro (David Silva) while *Alucarda* (Tina Romero) lies unconscious in his arms, after the exorcism that kills Justine (Suzanna Karam).

and Justine are submitted to an exorcism, in which Justine is killed. *Alucarda* is saved by the local Doctor—an unbeliever, of course—who takes her home. But she escapes, while Justine's body, now possessed, flees after having killed a nun. The Doctor, now con-

vinced of Satan's existence, and some sisters go after her and manage to destroy her with holy water. Meanwhile, *Alucarda* has been playing havoc in the convent, burning people simply by her look. A final exorcism reduces her body to ashes.

Moctezuma described *Alucarda* as a "preparation for other films about witchcraft" he intends to shoot, and he added that, for him, *Alucarda* was the archetype of the witch. The problem with this approach is that *Alucarda* is torn between the supernatural and rationalization. Moctezuma does not seem able to decide whether Satan does exist, or if witches are only sensuous girls refusing the Church's strict rules. Therefore, the film fails on both accounts: it is not a good supernatural-based horror movie like *The Exorcist* nor is it a good realistic one (like Ken Russell's *The Devils*).

Let us hope that the next Moctezuma film will somehow be more satisfying.



Above: The barbaric rites at the sabbat where *Alucarda* and Justine sell their souls to Satan

ALUCARDA (Mexico)

Claudio Brook (as Dr. Oozebeck, sorcerer); Tina Romero (*Alucarda*), Suzanna Karam (Justine), David Silva (Father Lazaro). Directed by Juan L. Moctezuma; Produced by Eduardo Moreno and Mit Gofen; Screenplay by Juan L. Moctezuma and Alicia T. Arroyo; 90 mins, 1977.

MANSSION OF THE DOOMED

(Directed by Michael Pataki)

Mansion of the Doomed is not a monster film. Unless one wants to consider that Man may well be the worst monster of all. . .

Dr. Leonard Chaney (Richard Basehart) is a famous physician specializing in eye transplant research. his daughter, Nancy (Trish Stewart), has been blind since a car crash in which her father was involved. Burdened by guilt, Chaney wants to give sight back to his daughter. At any price. . .

One night, he drugs Nancy's boy friend, Dan (Lance Henriksen), and helped by his Assistant (Gloria Grahame), transplants his eyes onto his daughter without her knowing the donor's identity. After the operation,

transplant her eyes on Nancy. Whilst he is burying the body after the operation Nancy wakes up and, inadvertently, discovers her father's victims—including her lost boy friend! When Chaney comes back, Nancy plays along and manages to lure her father into the cave, where she has already released his victims. . .

Mansion of the Doomed was certainly not intended to be funny. However, it does appeal to the black humour sense in each of us. The way mad Chaney prowls the city, looking for eyes, could have been terrifying. However, it is not. Pataki treats it almost lightly. Richard Basehart, who also stars in Allen's Flood, deserved his award because of the . . . natural way he was acting in a revolting role! No outé, no melodrama in the famous Mad Scientist style. Only a sweet—even understand-



Chaney locks the now-blind Dan up in his cave, in the hope to cure him later should his method succeed. Unfortunately, Nancy's body rejects the eyes! Chaney's becoming quite unbalanced, starts kidnapping people to launch a new series of transplants, which all prove to be failures since Nancy's body rejects them almost immediately. Meanwhile, Chaney's blind victims in the cave—there are now about 8—manage to dig a hole in the wall. Two prisoners escape, but one is caught by Chaney while the other, a girl, is killed by a car.

A Police visit, after the accident, determines Chaney to have a final try. The opportunity comes after the murder of his assistant by the prisoners, he will

able—obsession that turns into raving madness.

The plight of the blind victims, locked in Chaney's cave, is quite gripping. And the desperate escape of the blind girls was one of the highlights of an otherwise average film.

I would not go far enough to say that Basehart's interpretation saves the show—the film has other qualities—but it certainly helps!

MANSSION OF THE DOOMED (U.S.A.)
With Richard Basehart, Gloria Grahame;
Trish Stewart and Lance Henriksen
Directed by Michael Pataki; Produced
by Charles Band; Screenplay by Frank Ray
Perini, 90 mins, 1976.

CLASSIFIED

By popular request, we are now offering part of this column over to you, the reader, for your classified advertisements. The rates are 15p per word with your name and address shown in completely free of charge.

Full payment to accompany your advertisement (cheque, cash or a made payable to *Nucleus Magazine*).

The American Peter Cushing Club, Miss Debbie Bennett, press 153 Plymouth Boulevard, Smithtown, New York 11787 U.S.A. (This club is now in its 4th year and has the full cooperation and support of Mr. Cushing. Over 180 members! Members receive personally autographed photos, 4 journals a year (most are 48-68 pages in length), bio & credits sheet, etc. IRC's for details.

JOIN NOW THE OFFICIAL DAVID CHIANG FAN CLUB

Membership fee for the U.K. is £2.00 per annum, and £3.00 for overseas members.

For more information on the above fan club please write to:

Mrs Sheila Boardman
8, Octavia Drive
Manchester 10
M16 6NE
ENGLAND

Please enclose S.A.E.

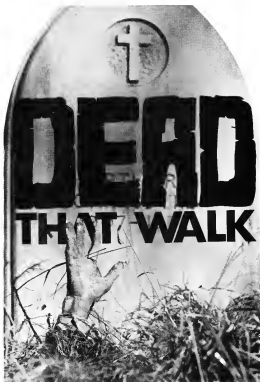
Just Imagine Number 4 now available. Features Superman, Star Wars, Spy Who Loved Me, Harryhausen, Thundercats 40p from: K. O'Neil, 4 Kay Road, Stockwell, London S W 8 5

Wanted: Posters, Slides, 2x2 1/2", Movie editions, Scripts, Pressbooks relating to the Star Trek Fantasy Sci-Fi cinema. Particulars send all material on Fantasy TV series (English & American) & films. Willing to trade or buy. Please contact Tim Vintners, 56 Hambro Road, London SW17.

The Beverly Garland Club, Mr. Carl Del Vecchio, press 174 Haskins Street, Wood-Ridge, New Jersey 07075 U.S.A. (A new club for the star of many '50s cult movies including *The Conqueror*, *The World, The Flesh and the Devil*, *Not of This Earth*, *The Affair of the People* and *60s Twice Told Tales*, *Pretty Poison* and *The Mad Room*). Mr. Del Vecchio is a longtime friend of Ms. Garland and she owes her full cooperation and support. There journals yearly, personally autographed photo, bio & credits, etc. IRC's for details.

**QUASAR BOOKS
SF-Horror-Fantasy-UFO**
Quasar offers most current paperbacks through fast mail order. Send us 26p or a large S.A.E. and we'll send you back our massive catalogue showing all our titles. Quasar Books, Flat 4, 81, Gloucester Street, London S W 1.

CLASSIFIED



The 'Zombie' they say, is a soulless human corpse, still dead, but taken from the grave and endowed by sorcery with a mechanical semblance of life . . . it is a dead body which is made to walk and act and move as if it were alive." This is William B. Seabrook's description of the walking dead, taken from his book, 'The Magic Island'. Seabrook's book told of his travels to Haiti, with one chapter covering these human corpses.

Among the many themes in the fantasy-filmmakers' arsenal, the story of the Dead, or zombie-like, are the most exploited. The reason for this is quite simple, the Dead have always been feared by man; they represent the form of things unknown.

The prohibition of Mummies, Vampires, Ghosts and Zombies on the screen goes to

Following our adaptation of Hammer's *Plague of the Zombies*, Tise Vahimagi now makes a selective observation of the whole zombie theme and some of its interesting offshoots.

prove that moviemakers are more than willing to capitalise on this fear. However, over the years the Mummy, the Vampire, and the Ghost have set up their own limitations, their own ground rules by which they operate.

The zombie theme has evolved into something that really has no set lines to govern it, and the character has appeared in countless films which have had no bearing on its origins.

The term, zombie, had at one time a direct meaning; the Martin-based voodoo victim. The term has been broadened to the extent that anything resembling a human which moves fairly sluggishly and appears mindless, if not dead, is referred to as a zombie.

The Halpern brothers' *White Zombie*, released in 1932, made the term popular with cinema audiences, and pretty much laid down the basis for many similar films to follow.

Madeline (Madge Bellamy) comes to Haiti to marry Neil (John Harris), her fiancé. During the voyage from New York she has met Charles Beaumont (Robert Frazer), a rich plantation owner. Beaumont has insisted that her forthcoming marriage be held at his estate.

The young couple witness a disaster



*Ray Acheson's makeup mastery provided us with the Hammer version of zombies, in their 1966 *Plague of the Zombies*.*

curency that night, and meet the even more sinister Murder Legendre (Bela Lugosi). Beaumont has actually fallen in love with Madeline, and calls upon Legendre, zombie-master of the island, for his evil assistance. By way of some voodoo practice, involving a waxen image of Madeline, Legendre manages to put her into a state of apparent death.

HALPERIN ZOMBIES

After her body has been placed in the Beaumont mausoleum it is stolen by Beaumont and Legendre, with the aid of the latter's six zombie bodyguards. The now amiable Madeline is held at Legendre's cliff-top castle, and just wanders aimlessly through the misty corridors. Meanwhile, Neil has discovered the disappearance of Madeline's body from the tomb, and enlists the help of one Dr. Bruner (Joseph Cawthorne), who is something of an authority on voodooism. They locate the zombie-master's remote castle and in the ensuing conflict the slowly-poisoned Beaumont destroys Legendre, along with himself, by hunting over the cliff onto the rugged shoreline. Madeline and Neil are now reunited with the breaking of Legendre's spell.

White Zombie, although a roughly-made film, still stands up today as a very interesting picture; it is something of an irony that the film, when originally released in America, was virtually ignored by the critics but went on to recoup its initial expenditure, thus being a success as far as the Halperins were concerned. They, in fact, went on to produce *Revel of the Zombies* in 1936, but resulted with an inferior duplication.

This film begins during the last months of



A scene from the 1961 Mardi Gras production of *The Dead One*.

the First World War where we are shown a company of zombie soldiers roasting the enemy, unperturbed by the incoming bullets. The confusing story then goes on to tell of a secret formula for putting people under a trance-like spell—creating zombies—and the pursuit of this secret by various characters.

Revel of the Zombies was directed by Victor Halperin, who also directed *White Zombie*, but failed to come anywhere near the style and class of the earlier production.

In 1946, Paramount Pictures came out with *The Ghost Breakers*, a lighthearted comic attempt at the zombie/fantasy theme featuring Bob Hope and Paulette Goddard. Directed by George Marshall, the film is loosely about a radio commentator (Hope) who, by accident, ends up in the Caribbean with Mary Carter (Goddard), who has just inherited an old, crumbling castle. Originating from an earlier stage-play, and now accommodating Bob Hope's antics, the 'haunted' castle sequences



Not really zombies, but decidedly living dead: *The Thing That Couldn't Die* (Universal, 1935) featured a villainous 600-year-old head that hypnotized people. In the above scene, it "acquires" a body!



United Artists' 1935 production of *Invisible Invaders*. A pretty poor film, featuring moon invaders taking over dead bodies.

turn into a speedy force. However, there are some quite eerie moments, played out in the atmospheric castle setting, which have the principals being chased by the forlunking Noble Johnson as a *Zombie*.

During the early Forties, Monogram Pictures churned out extremely low-grade zombie material such as *King of the Zombies*, *Revenge of the Zombies* and *Voodoo Man*. The first of this group, *King of the Zombies* (1941), was a simple, lifeless (as per intended)

story concerning three men, Bill Samuels (*John Archer*), "Mac" McCarthy (*Dick Furell*) & Jefferson Jackson (*Morton Marchand*), who are forced to land their small aircraft on a remote Caribbean island. There they encounter one Dr. Miklos Sange (*Henry Victor*), who claims he and his family are from Austria, refugees of the war. It seems that the island is swarming with zombies, controlled, apparently, by old Tahama (*Madame Salsouan*), the cook. Needless to say, Sange does

the total existence of zombies. Sange has a beautiful wife, Alyce (*Patricia Sway*), who appears to be in a hypnosis-like trance. There is also the young niece, Barbara (*Joan Woodhary*), to supply the inevitable love interest. Dr. Sange is really an Axis agent who has an American Admiral held captive on the island, which is pretty obvious to all except the heroes in the film. The idea is that Sange plans to transfer information from the Admiral's mind to that of his wife, via voodoo. Along the way, Jackson believes himself to be a zombie (after being subjected to hypnosis) and attempts to supply some comic relief involving the other zombies. Eventually, "Mac" becomes a zombie and ends up leading the regular zombie pack against Sange, finally causing the villain's death. Jackson and "Mac" revert back to their former selves, and the Admiral is saved.

The production standards of this film barely rise up to the absurdity of the story. Jean Yarbrough was responsible for the direction, which seemed to alternate between attempts at old-dark-house frolics and lapsed horror. *King of the Zombies* was, if it is possible to imagine, the best of this little Monogram group.

1943 saw *Revenge of the Zombies*, featuring (or rather, wasting) John Carmichael. This one centers around Nazi Doctor Von Altenheim (*Carmichael*) who is secretly trying to create an army of zombies. Into the shambles of this story, and over-familiar studio settings, comes three more heroes (including, again, Morton Marchand as a character called Jeff) to disrupt the Axis enterprise. Marchand, incidentally, goes through the same infamy "comic relief" poses as seen in the previous picture.

The third, and last, of these Monogram pathologies was William Berndt's *Voodoo Man*, released in 1944. Robert Chaples' screenplay seemed to take itself more seriously:

Near the town of Twin Falls there has been a spate of strange disappearances—all young women. Another young girl mysteriously vanishes, near the house of physician Richard Marklowe (*Bills Lugosi*), and Ralph Dawson (*Michael Avois*), a scriptwriter, along with the girl's sister, Betty (*Wanda McCay*) set off in search.

WARTIME ZOMBIE FILMS AS NAZI PROPAGANDA

Betty, prowling around Marklowe's house also disappears. Ralph turns up with the police and they come across Marklowe and his assistant, Nicholas (*George Zucco*), about to perform a voodoo ceremony with Betty and Marklowe's zombie-like wife (similar to the sequence in *King of the Zombies*).

As if nobody knew by now, Marklowe has been abducting the girls in an attempt to find a girl with the right mind (mental plane) for reviving his wife. All the other girls had been total failures, and are now zombies looked after by Job (*John Carmichael*). The climax sees the police shoot Marklowe who, before he dies, destroys his wife and effects the release



Hammer's 1966 *Plague of the Zombies*, directed by John Gilling.



The Jekoman becomes The Beast of Yucca Flats, after being caught in the web of a radioactive hawk testing (1960).

of the girl-zombies.

Despite the inclusion of Lugosi, Zarra, and Carrodine, *Voodoo Man* was as mediocre as the previous Manegren pair, and was happily the last of the Manegren/zombie entries. As with most wartime films, *King of the Zombies* and *Revenge of the Zombies* were merely genre vehicles for domestic propaganda, utilizing the zombie-theme as a basis for Nazi activities. Only the last movie, *Voodoo Man*, took itself on its own level and produced an actual explanation for the creation of zombies, not to follow with the contemporary trend of 'sensory agitate'.

Slotted between such dismal fare as *Revenge of the Zombies* and, the yet-to-come, *Valley of the Zombies*, RKO Radio Pictures came forth with one of the rare, classic, examples in the zombie-film. *I Walked With a Zombie*.

RKO appointed studio story-editor Val Lewton to the position of producer on a series of low-budget horror films, beginning with the relatively successful *Cat People*. Working from the script by Curt Siodmak and Ardel Wray, Lewton assigned Jacques Tourneur to direct *I Walked With a Zombie*, and brought about a whole new style to the making of horror films. Lewton's concept was that suggestion would spark the imagination of the audience into a greater terror than he could convey on the screen. It was later to continue as an effective method on such productions as *The Leopard Man* (1943), *The Seventh Victim* (1943), *Curse of the Cat People* (1944), and *The Body Snatcher* (1945).

However, the style came about more directly from budgetary restrictions at RKO than from Lewton's genius—but more basically, Lewton's talents were such that he was able to overcome these limitations and produce exciting cinema.

The main reason why *I Walked With a Zombie* worked was that the emphasis was on visual atmosphere, rather than on plodding dialogue, to create the excitement.

Nurse Betsy Connell (*Frances Dee*) is offered the employment of caring for the



The mummified witch doctor star of *Death Curse of Tarna* (1967) comes back to life to revenge himself on robbers who had desecrated his grave.

invalid wife of a sugar plantation owner, Paul Holland (Tom Conway), on the island of San Sebastian, in the Caribbean. An atmosphere begins to formulate, when during the voyage there (after Holland has come out to meet her) he starts making remarks about death and decay surrounding his home.

When Betsy arrives at the island her initial introduction is by way of successful natives and harsh reminders of the island's earlier slave-trade. An atmosphere of gloom hovers over the landscape. Betsy meets Paul's half-brother, Wesley Road (James Ellison), who tells her that the household consists of their mother (Edith Barrett) and the invalid wife, Jessica (Christine Gordon). Things are made even colder for the young nurse when she realizes that a sense of hostility exists between the brothers.

That evening, Betsy finds herself wondering through the dark, ominous house to investigate a noise; this gives Lewton another chance to unnervingly the viewer even further through the use of light and shadow—and things yet unseen. The night's proceedings result in Betsy realizing that Jessica is mentally ill.

The nurse next meets a local physician, Doctor Maxwell (*James Bell*), who drags the heavy atmosphere down even deeper by referring to Jessica as a *zombie*: "She makes a beautiful zombie, doesn't she?"

At the nearby village, Betsy is present when Wesley gets drunk and in trying to assist him to his feet she meets Mrs. Road, a strange woman who escorts her back to the Holland home.

During dinner, Betsy hears of the Home-front, the name for the island's voodoo temple. The following day, she and Doctor Maxwell discuss the possibilities of reviving Jessica through shock treatment, but Holland has little faith in this method. After talking with a servant, Betsy is informed that a cure may be sought at the Home-front but Mrs. Rand tells her that this could be dangerous.

However, Betsy decides that voodoo may be the only cure for Jessica. So, leading her by the hand, she takes Jessica through the cane fields to the Home-front. This is where Lewton starts turning up the power on the audience, in terms of suspense. Just about every aspect appears to have a depressive grey tone, wind blows the sugar-cane in all directions. They eventually come across a dead goat, hanging from a tree, which signifies that a voodoo ritual is taking place somewhere nearby. They carry on, amidst the rustling and swaying cane, until they suddenly spot a tall, dark figure standing in the path. We see the figure a bit more clearly when Betsy's flashlight shines over him—it is Carré Faux. He is the guardian of the Home-front, a weird, semi-balding figure with large staring eyes. However, the girls are wearing some special protective markings which allow them to pass unhindered.

Nothing ghostly or horrific really occurs during this sequence, but due to the claustrophobic manner of the camera, taking us along the small path (practically from a subjective point of view) we somehow expect something to jump out on us—but nothing actually happens, except in our imaginations.

At the Home-front, Betsy meets the voodoo priestess—who turns out to be Mrs. Rand. She explains to Betsy that in order to get the natives to accept medicine, she pretends to



*A zombie rises from its grave in the dream sequence of **Hausner's Plague of the Zombies** (1956).*

possess special powers. The natives regard the unwelcome Jessica as a zombie, and start taking an interest in her.

Back at the Holland house, there is a dispute during which Betsy learns that Jessica really is a zombie—a voodoo spell had been cast on her by Mrs. Rand, who had become insanely jealous when Wesley and Jessica had planned to go away together at one time. This is disputed by Doctor Maxwell, who states that in order for someone to become a zombie they must first be dead—and Jessica is certainly not dead.

The voodoo ceremony continues at Home-front, with the natives performing a ritual to draw Jessica back to them; Jessica stirs, back at the house, and starts making her way

off the estate. Wesley follows her but, seeing Carré Faux approaching, he picks her up and heads for the sea, finally walking into the powerful waves.

Early in the morning, a torchlight procession of natives arrive at the Holland home, carrying with them the drowned bodies of Wesley and Jessica. The tragedy and gloom of the island claims a further two victims.

I Walked With a Zombie, a very sane movie, was mainly punned, if not totally ignored, by contemporary critics. It is strange, however, that this film, along with Lewton's other productions, has now gained some cult popularity—some three decades after its release. Lewton, at the time, described it as "Jane Eyre in the West Indies", which is a much more appropriate way to take it than the exploitation label that RKO stuck it with. Most of Val Lewton's films rise far above their sleazy titles, and *I Walked With a Zombie* is no exception.

Casualties of the elements of comedy with horror (which, in certain movies, can become quite confusing). RKO released *Zombies on Broadway* in 1945. Featuring two comedians, Wally Brown and Alan Carney, this sub-standard entry revolved around a nightclub called "The Zombie Hut", for which the two comics promised to supply a real zombie on the opening night. Threatened by the club's gangster owner, Ace Miller (Sheldon Leonard), the boys try to locate on Richard Ransatt (Rita Lupat), who has made a study of voodoo. They trace him to the island of St. Sebastian (RKO studios, again), where he has been turning people into zombies with his special serum. From this point the film turns into a complete farce, even to the end when Ransatt orders his zombie-bodiedguard to kill the comic heroes but the hero turns on him instead.

Utilising nearly the same crew that worked on *I Walked With a Zombie*, *Zombies on Broadway* had the direction of Gordon Douglas and a fairly competent cast, but somehow never allowed itself to take off.



Dr. Blood's Coffin (United Artists, 1961). A heart transplant from a living body into a dead one is attempted to bring back the world's top talent.

Overall, it appears to be torn between its two basic elements, which result in its failure.

Republic Pictures came into the theme in 1946 with their *Valley of the Zombies*, which combined science with voodoo. Briefly, the story concerns a scientist, Orson Welles (*Jan Kott*), who is recruited to a mental institute. It is Marks' belief that there exists a plane between life and death which can be achieved via special blood transfusions. The real reference to the film's title belongs only as a location where Marks picked up his voodoo secret for creating the living dead. This film is actually a headliner one on the theme, but it does have something of a voodoo-based element in the story.

With the advent of the 1950s, science-fiction became the ruling factor in horror films, with the zombie element now worked into a scientific setting. Still, there were a few films that retained something of the old style. 1953's *Sealed Air* was the Paramount remake of their earlier *The Ghost Breakers*, this time featuring the then-popular team of Jerry Lewis and Dean Martin. Needless to say, this version lacked all the mood and flavor that made the 1939 picture succeed on its own level.

1957 saw just about the last two 'serious' zombie films of that decade, *Voodoo Island* and *Zombies of Mora-Tau*.

ZOMBIES OF MORA-TAU

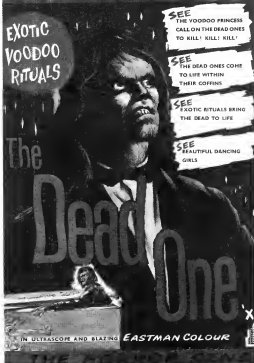
Voodoo Island cast on aging Boris Karloff, as professor Philip Knight, in a remote island setting where there are carnivorous plants and hostile natives ready to turn intruders into zombie-like beings. This picture was nothing exceptional, save the presence of Karloff, although he was wasted.

Columbia released *Zombies of Mora-Tau* the same year, but this also failed to come up to expectations.

After a period of ten years, Jan Peters (*Astron Kavall*) visits her grandmother's home, Mora-Tau, on the African coast. Her first unsettling experience comes when her grandmother's driver, during the journey to the house, hits down a strange, ragged man on the road and quickly comes on. Later, both the driver and her grandmother (*Maryline Esmon*) die in the incident quickly.

An expedition arrives off the Mora-Tau coastline hunting for diamonds on the seabed. George Harrison (*Jack Ashley*) leads the expedition, with his wife, Mona (*Alison Rayn*), Jeff Clark (*Georg Patner*), a diver, and archaeologist Jonathan Eggett (*Morris Arlman*).

When they meet Jan's grandmother she warns them of great dangers should they try to locate the diamonds. She also points out the graves of previous expeditions, and the archaeologist recalls the legend of the 'Susan Bee' wreck from some 60 years before. The story goes that in 1894, when the ship came, they discovered the wealth of uncut diamonds belonging to the natives. The Captain (actually the grandmother's late husband) and half the crew were killed in conflict over the gems.



Later, the Captain and the other 'un-dead' men returned to the ship, killing the remaining few onboard and sinking the vessel—they have been the walking dead ever since.

Pretty soon, the new expedition encounter the zombies and suffer some casualties among the crewmen: Jeff is nearly killed by the zombies, who are able to travel along in the depths of the sea. Problems occur among the group, as Jeff and George bicker over the treasure; George's wife argues with him and runs off. She fails to turn up again, and the search leads the group to an old mansion where they discover that she is now a zombie (inexplicably!).

The climax sees the zombies, after some harrowing sequences, disappear forever when the grandmother throws the gems overboard into the depths.

This film, more or less, laid down some basic ground rules for similar productions to come: groups of menacing 'un-dead', white-men with that traditional haggard, dark-circles-around-the-eyes look.

The mindless character, later to become known as the zombie, first arrived on the screens in Robert Wiene's *The Cabinet of Dr. Caligari* (1919), in the form of somnambulist killer Conrad Veidt. In excluding the 'revived dead' (*Frankenstein*, *Man-Made Monster*, etc) because of the direct scientific influence, it is interesting to take a look at the films that used the basic zombie-theme by featuring humans that had been 'taken over' (lost identity) by something, turning them into a form somewhat akin to the established zombie figure.

These characters fall into two basic groups: the massed gang (as in *Invasion of the Body Snatchers*), and the individuals (such as seen in *The Earth Dies Screaming*).

It Came From Outer Space (1953) had an alien take-over of a small desert community, with the particular characters taking on a sluggish behaviour and glazed eyes (sometimes luminous) making them visually zombie-like. The same film held some of the principal characters in *Invasion From Mars* (1953). Here

they walked around with an emotionless expression, speaking abrupt dialogue. There were others in this category, such as *Creature With the Atom Brain* (1955), *Plan Nine From Outer Space* (1956), *Brain From Planet Aves* (1956), in which flying alien brains enter the minds of humans, *Moonstrosy* (1963), which involved failed brain experiments, *The Earth Dies Screaming* (1964), etc.

The groups of menacing zombie-like characters could be seen in, especially, *Invasion of the Body Snatchers* (1955) where the paranoia really sets in.

Dr. Miles Bennell (Kevin McCarthy), returning to his small practice in a Californian town, finds that many people, although physically unchanged, appear to have changed. Shortly afterwards, Bennell, along with his fiancée, Becky (Dana Wynter), are called over to a friend's house to see a police thing changing into a duplicate of the friend, Jack (King Donovan).

It is not long before the entire community has been duplicated by these strange pods, usually extra-terrestrial seeds intent on 'taking over'. Only Bennell, Becky, Jack, and his wife, Theodora (Carolyn Jones), remain.

The couple go for help, but return trans-

formed. They are vulnerable to high-frequency sound, and they search on the principals looking just like the crowd from *Zombies of Mora-Tau*, which is hardly surprising as the director was Edward Galt, owner of both movies.

Night of the Living Dead (1968) must be the prime example, despite the inclusion of cannibalism. All the elements are there; corpses revived from the grave, sluggish performance with a drained expression, and the stilted walk. However, the infomercial for their revival was alien, not voodoo, but this picture makes a perfect headline case.

Now, back to the more related zombie productions, most of which are cheap, shoddy and censored. Directed by journeyman Edward Galt, *The Four Skulls of Jonathan Drake* (1959), tells the tale of Kenneth and Jonathan Drake, survivors of a family cursed by an Ecuadorian medicine man 180 years ago. Kenneth is killed, and an unsuccessful attempt is made on Jonathan's life by an Ecuadorian zombie. Police investigations lead to one Dr. Zurich, a man who dabbles in head-shrinking. It turns out that Zurich died some 180 years ago, but before anything can be done Zurich kidnaps Jonathan's daughter in the hope of

I Eat Your Skin (1968, though released in 1971) produce scientifically-created zombies. The following year 1972, zombies and their Haitian origin even turned up (in somewhat gaudily stylized way) to make 'different' antagonists for super-spy James Bond in *Live and Let Die*.

But back in 1955, Hammer Films brought some conviction back into the zombie theme with *Plague of the Zombies*, even though their Cornwall location seemed pretty far removed from Haiti. Not considered much at the time, John Gilling's film now, in retrospect, stands up pretty well against what Hammer was producing at the time. The traditional Hammer ingredients are all there; the evil aristocracy, the splendid estate, the drawing out of terror, etc. Another habit of Hammer's is apparent here: the transposition of setting (their classic example must be in situating the Werewolf theme in medieval Spain, in *Curse of the Werewolf*).

One of the most remarkable, and frightening, scenes occurs during Brook Williams' nightmare, in which he finds himself in a desolate cemetery just as the zombies start breaking and rising from their graves. A certain malevolent atmosphere is retained throughout the film, very much in the usual Hammer style.

VOODOO GIRL

A final film, worthy of inclusion in this selection, is Paul Madamsky's *Voodoo Girl*, alternatively known as *Sugar Hill* (although some U.S. marquee billed it as 'Sugar Hill and Her Army of Zombies Hit Men'). This 1974 film told about the revenge of a murdered nightclub owner's girlfriend, Diana 'Sugar' Hill (Norel Boy), who enlists the aid of Baron Samedi (Don Pedro Collyer), Lord of the underworld, and his fellow black zombies against the white racketeer and his mob. Individually, the racketeer's gang are defeated by the zombies. Finally, he is lured out to a remote swampy plantation and dies during a chase through quicksands. Baron Samedi ends up carrying the gangster's girlfriend to the underworld with him.

Voodoo Girl is pretty much in the black-film-making exploitation style, but as a horror/zombie entry it comes across quite effectively. The central (voodooish) characters are black, while the 'villainous' element (the eventual victims) are mainly Caucasian. However, there are quite a few pleasing sequences, such as the bulging-eyed zombies, smeared with mud and dead leaves, rising from the earth, and the disposal of one gang member by female zombies in a massage parlour.

Unfortunately the *Zombie Film* has never risen (?) to the heights of the Vampire, or the 'man-made Monster' movie. But despite its cinema history of low-budget quackies it has offered, nevertheless, an interesting selection of titles to add to the Horror Film category, though sad to say, it seems unlikely that we'll ever get another entry that will take itself as seriously as, say, *I Walked With a Zombie* or Hammer's *Plague of the Zombies*. ■



The Dead That Walk (USA: *Zombies of Mora-Tau*). This 1957 film features treasure hunters encountering zombies in Africa.

formed. Bennell and Becky escape (in a scene where the whole town pursues them) and hide out in a disused mine. In the morning Bennell realises that Becky, too, has been taken over by the aliens. He dashes for the highway, hoping to alert the rest of the world of the invasion.

Although the transformed townsfolk aren't visually horrific, the real terror lies in the fact that they want to make you out of them—a mindless shell.

Quatermass II (1957) had a stiffer plot, the transformation and eventual invasion of Earth by aliens who take over the minds of humans, reducing them to zombie-like figures.

In 1959, United Artists released *Invisible Invaders*, which must have saved a goodly amount on the budget as the 'invaders' were initially invisible, and their spaceship was invisible. This is simply a story of invading aliens 'harrowing' the bodies of humans and creating chaos around the globe. It is not until the final moments that we get to see those invaders, when it is discovered

eventually killing, and decapitating, Jonathan. Jonathan does show up, and promptly decapitates Zurich who immediately turns to dust.

Although Henry Daniell is good (as always), as the role of Dr. Zurich, the film is generally a mish-mash of South American superstitions. Why the lips of Zurich's zombie are sewn up is never explained.

The quality (or rather, the lack of it) of *The Four Skulls of Jonathan Drake* is basically mainstream of the film that followed, with only a couple of exceptions.

1960's *The Dead One* centres around the title character who plagues the tenants of an estate called Knidworth; *Invasion of the Zombies* (1961) features the masked Mexican wrestler, Santo, who tangles with a crazed scientist and his army of zombies; *War of the Zombies* (1963) is one of the sweet-and-sandal sagas involving dead Roman soldiers in the title role; *Dr. Terror's House of Horrors* (1964) has a silly segment which shows Roy Castle comically menaced by the power of voodoo;

VAN HELSING'S TERROR TALES



BENEATH THIS BLACK, PINDSWIFT PLAIN OF **MIDDEN MOOR** LIES THE **ROOT OF CORMAC**, LEGENDARY WARRIOR CHIEFTAIN, UNDISBURBED FOR OVER TWO THOUSAND YEARS UNTIL NOW, FOR TREASURE HUNTERS ARE ABOUT TO REALISE THEIR WILDEST DREAMS, AND UNWITTINGLY UNLEASH

THE CURSE OF CORMAC



IN THE GLOW OF A LAMP THEIR EYES BEHOLD AN AWESOME SIGHT...

STONE THE CEDARS' LOOK AT THAT!

GOOD GRIEF! HE MUST BE OVER SEVEN FEET TALL A GIANT!

HOLD ON! I WOULDN'T TOUCH THAT SWORD IF I WERE YOU!

AND YOU BELIEVE THAT CLATPAP? WELL THIS STARTS WITH ME, MATE. THAT'S THE AGREEMENT, FINGERS, KEEPERS!

AN, COME ON

FOR THE FIRST TIME IN A HOLENINER, CORMAC'S SWORD SHED THE LIGHT ON DAY

LOOK AT THIS! IT'LL FETCH TWENTY GRAND AT LEAST!

TWENTY GRAND SPLIT THREE WAYS, THAT'S NOT BAD!

ARE YOU SURE IT'S ALL RIGHT, DIGGING UP THESE BURNING HOURS, DAVE? I MEAN, WE MIGHT BE BREAKING THE LAW.

BUT JUST AS THE PICK BROKE THROUGH INTO THE MOUNT BEYOND...

RAARK!

JEZ- US!

WHAT...

GASP!

NOW THAT'S WHAT I CAME HERE FOR!

LOOK, DAVE, I'VE READ UP ABOUT THESE THINGS. THERE'S AN OLD LEGEND ABOUT A GIANT CHIEFTAIN, CORMAC. HE HAD A SWORD LIKE THAT - A MAGIC SWORD.

THERE'S MORE - THE LEGEND SAYS HE WAS A SONGREWER - A BLACK MAGICIAN! HIS THOUGHTS WOULD TAKE FLIGHT AS A GIANT CROW - IT ALL TIES IN!

STUFF THE LAW, MATE. WHAT WE FIND WE KEEP. THAT'S THE ONLY LAW I KNOW.

WHERE ON EARTH DID THAT THING COME FROM? IT'S LIKE IT CAME OUT OF THE GROUND!

COULDERS! GET OUT OF THE WAY, WE'RE NOT GONNA CHECK THIS ONE. IF WE STAND AROUND GIBBERING ALL DAY!

SOON THEY HAD BROKEN THROUGH INTO THE MOUNT BEYOND THE MOUND.

THAT'S IT! WE'RE THROUGH COME IN?

ER, I'LL START UP TOP, IF IT'S ALL THE SAME TO YOU.

SCRIPT: STEVE PINKHOUSE. ARTWORK: BRIAN LEWIS.



NEXT MOMENT, SAUNDERS FOUND HIMSELF IN A FORTNITE GRIP.



PALUSING ONLY TO COLLECT HIS PACK, DRAG SAUNDERS FLED FROM THE GHOSTLY SCENE.



BUT NEXT MOMENT...





SLAUGHTERS MADE A WILD SWING, BUT THE BODY SEEMED TO VANISH BEFORE HIS EYES.

THUNK!

I DON'T GET IT. I'M USING ALL MY STRENGTH AND IT'S JUST NOT BUDGING.



SLAUGHTERS STRUGGLED TO FREE THE SWORD, BUT THE BLADE HAD BITTEN DEEP.

SLAUGHTERS STOPPED, STRUCK BY A SUDDEN SILENCE THAT DESCENDED ON THE DARKENING WOODS. AND THEN...

THAT SHUFFLING SOUND COMING FROM BEHIND ME.

SLAUGHTERS TURNED, AND FACED A SIGHT THAT TURNED HIS BLOOD TO ICE.



OH MY GOD!

SLAUGHTERS' EXCLAMATION WAS CHOKED INTO SILENCE AS TWO SKELETAL HANDS GRASPED HIS THROAT IN A GRIP OF STEEL.

IT WAS A FEW DAYS BEFORE THE SLAUGHTER WAS DISCOVERED. POLICE SEARCHED THE SURROUNDING AREA... AND THE MYSTERY DEEPENED WHEN...



WE FOUND A THIRD BODY IN THE WOODS. SIR, SET GREAT TON BOUND THERE WAS A DIRTY GREAT CROW 'AVING A GO AT IT. WE SCARED IT OFF.

BUT I'M AROUND WHERE TOO LATE!

O GOOD GRIEF! CHOKES!



THE END?

HOUSE OF HAMMER BARGAIN BASEMENT

HoH BACK ISSUES

Still available? All earlier issues of HoH. Be sure of completing your collection of HoH Volume One while stocks still last at the collector's bargain price of 40p (\$1 outside UK) each. Price

includes postage (unless ordering less than 5 copies of HoH and/or our poster mags), in which case add 5p per title. Foreign orders will be sent surface mail (\$1 per copy extra for airmail) and cheques/money orders should be made payable to Top Sellers Ltd. UK. Allow up to 2 weeks, abroad 6 weeks, for delivery.



HoH1 40p
21 pages illustrated edition of 1958 Dracula, Kravos, Leo biography & filmography, 1930/2, FX, Brazilian Horror, etc....



HoH2 40p
Curse of Frankenstein Part 1: Devil A Daughter, At Hammer Studios, Hammer Monster Make-up, Italian Horror



HoH3 40p
Curse of Frankenstein Part 2, Night of the Living Dead, The Frankenstein Gallery, Hollywood Horrors, Lon Chaney.



HoH4 40p
Legend of Seven Golden Vampires strip, Mexican Monsters General Horras, Underside Creatures, Voo Helling, etc.



HoH5 40p
Moon Zero Two strip, Terrible Monsters, Lugosi—The Coming of Dracula, Dravoged, Mexican Monsters Part 2, etc.



HoH6 40p
Dracula—Prince of Darkness comic strip, Blood & Guts, Cruzes, Chris Lee gallery, 1931 Horror Films, etc....



HoH7 40p
Twins of Evil strip, The Onyx, Kariott, The Werewolf, Female Vampires, Devil's Men, etc....



HoH8 40p
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW Dracula, etc....



HoH9 40p
Quatermass Pt 2, Carrie, Kong (1931), Seizure, Squim, De Palma, Living Dead At Manchester Morgue



HoH10 40p
Curse of the Werewolf strip, Close Encounters, Sentinel, Fu Manchu, Son of Kong



HoH11 40p
Gorgon strip Part 1, Harryhausen speaks, Clashing AS Dracula, Wizards, New Sinbad film, Zoffen, Burnt Offerings



HoH12 40p
Gorgon strip Part 2, Here's Blood City, Witchfinder General, 1933 Invisible Man, Face of Frankenstein, etc....

SUPER POSTER MAG BARGAINS! only 35p each



MM1 Horror poster March to 1



MM2 Sci-fi poster from Dracula to Dr. Doom



MM10 Photos, posters, Star Trek, Rick



MM12 Caricatures, posters, Vampires, Comics



MM13 Dracula with the Bloods, Bloody Agents



MM14 Lee Remick, Sam Peckinpah



MM vol 2 No 2 1955, Dracula, New poster



MM vol 2 No 3 Secret of Dracula, Lee poster



One Savage Photo and poster, Lee, A poster



Six Million Dollar Man Jett Li, and posters



Places of Apes Photo Books to film, in TV



Kung Fu Art about Bruce Lee, posters

HOUSE OF HAMMER BARGAIN BASEMENT, 135-141 Wardour Street, London W.1.

DISCOVERED BY THE PINK PANTHER... AND THE PINK PANTHER...

THE PLAGUE OF THE ZOMBIES



ANDRE
MORELL

DIANE
CLARE

JOHN
CARSON

also starring
ALEX
DAVID

JACQUELINE
PEARCE

BROOK
WILLIAMS

TECHNICOLOR